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ABSTRACT

This elementary core curriculum is written to communicate what students are expected to know and be able to do in dance, music, theater, and visual arts in the state of Utah. The curriculum provides the basis for professionalism and accountability for teachers, and defines the expectations and achievement standards for students. The Utah core curriculum is arranged in alphabetical order and is organized into four standards, with accompanying objectives and assessment indicators. A statement of student work clarifies the parameters of each standard. The objectives articulate specific goals to be accomplished by the student. The assessment indicators are tools designed to measure achievement of the objective through relevant performance tasks. Examples of instructional strategies and literature have been included in many instances. Standards are printed in boldface type with definitions presented in the glossary. Assessment indicators are set apart with a bullet, and all strategy examples are underlined. Correlations to other elementary core documents have been footnoted to identify possibilities for integrated instruction. (EH)

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FINE ARTS

Elementary Core Curriculum

Dance • Music • Theatre • Visual Arts

K-6

Utah State Board of Education

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Utah State Office of Education
Curriculum Section
250 East 500 South
Salt Lake City, Utah 84111

INTRODUCTION

Action by the State Board of Education in January 1984 established a policy requiring the identification of specific Core Curriculum standards which must be completed by all students K-12 as a requisite for graduation from Utah's secondary schools. This action was followed by three years of extensive work involving all levels of the education family in the process of identifying, trial testing, and refining these Core Curriculum standards for Utah's schools.

The Core Curriculum represents those standards of learning that are essential for all students. They are the ideas, concepts, and skills that provide a foundation on which subsequent learning may be built.

The Core should be taught with respect for differences in learning styles, learning rates, and individual capabilities without losing sight of the common goals. Although the Core Curriculum standards are intended to occupy a major part of the school program, they are not the total curriculum of a level or course.

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TABLE

REQUIRED ELEMENTARY CORE CURRICULUM
GRADES K-6

GENERAL CORE

LANGUAGE ARTS
Reading
Writing
Speaking
Listening

MATHEMATICS
SCIENCE
LIBRARY MEDIA

SOCIAL STUDIES
Introductory Citizenship
Principles and Practices

ARTS

RESPONSIBLE HEALTHY LIFESTYLES
INFORMATION TECHNOLOGY

OPTIONS

FOREIGN LANGUAGE

C. All handicapped students are required to demonstrate mastery of the core curriculum. If a student's handicapping condition precludes the successful demonstration of mastery, the IEP team, on a case by case basis, may exempt the student or modify the mastery demonstration to accommodate the student's handicap.

R277-700-11. Middle and High School Requirements.

A. The Board provides general direction and standards in secondary education. Students in grades seven and eight must earn a minimum of 12 units of credit. Students in grades nine through twelve must earn a minimum of 24 units of credit. Districts may require additional units of credit. Formal assessment of student mastery of the general core courses shall occur as a minimum during or at the completion of grades eight, ten, and twelve. Implementation and assessment of student mastery of the core courses are the responsibility of the local board.

B. Middle Education Core Curriculum:

TABLE

MIDDLE EDUCATION CORE CURRICULUM
GRADES 7-8 12 UNITS OF CREDIT REQUIRED

GENERAL CORE - 10.5 Units PLUS REQUIRED ELECTIVES 1.5

SUBJECT AREAS	REQUIREMENTS
Language Arts	2.0
Mathematics	2.0
Science	1.5
Social Studies	1.5
The Arts	1.0
Information Technology	Credit Optional
Responsible Healthy Lifestyles	1.5
Applied Technology Education	1.0
Technology, Life and Careers	

Library Media Skills Integrated into Subject Areas

C. High School Core Curriculum:

(1) Required credits:

TABLE

HIGH SCHOOL CORE CURRICULUM
GRADES 9-12 24 UNITS OF CREDIT REQUIRED

GENERAL CORE - 14.5 Units PLUS REQUIRED ELECTIVES 9.5

SUBJECT AREAS	REQUIREMENTS
Language Arts	3.0
Mathematics	2.0
Science	2.0
Information Technology	Credit Optional
Social Studies	3.0
Arts	1.5
Responsible Healthy Lifestyles	2.0
Applied Technology Education Occupational Preparation	1.0
Library Media Skills Integrated into Subject Areas	
SELECTED ELECTIVES	9.5

(2) Any state-approved applied technology course, or the applied technology core course fulfills the applied technology education requirement.

(3) Selected electives units of credit provide a means for specialization related to student interest and post secondary goals.

(a) College Entry Cluster:
Foreign Language: 2.0 units of credit
Mathematics: 1.0 units of credit
English: 1.0 units of credit
Science: 1.0 units of credit
Electives: 4.5 units of credit

(b) Applied Technology/Job Entry Clusters:
Select one:
Technical Emphasis: 4.0 units of credit
Vocational Emphasis: 5.0 units of credit
Computer Science: .5 units of credit

(c) Electives: 4.0 - 5.0 units of credit

D. Informational Technology standards in the Middle Education and High School core curriculum may be taught either by integrating them into other areas of the curriculum or in a specific class. Integration requires the district to submit a plan detailing at what level and in which class each standard will be taught. Districts establishing a specific class may offer .5 units of credit.

E. All handicapped students are required to demonstrate mastery of the courses in the Middle Education and High School general core. If a student's handicapping condition precludes the successful demonstration of mastery, the IEP team, on a case by case basis, may exempt the student or modify the mastery demonstration to accommodate the student's handicap.

R277. Education, Administration.

R277-700. The Elementary and Secondary School Core Curriculum and High School Graduation Requirements.

R277-700-1. Definitions.

A. "Board" means the Utah State Board of Education.

B. "IEP" means individual education program.

C. "Special assignment teacher" means a teacher assigned to:

(1) alternative school settings with self-contained classrooms in which the teacher must teach several subjects;

(2) teach homebound students with the expectation that several subjects will be covered by the same teacher; or

(3) necessarily existent small or rural schools with limited faculty and enrollment in which teachers must teach more than three core subjects.

D. "Secondary school experience" means grades 7-12.

E. "Accredited" means evaluated and approved under the Standards for Accreditation of the Northwest Association of Schools and Colleges or the accreditation standards of the Board, available from the USOE Accreditation Specialist.

F. "USOE" means the Utah State Office of Education.

G. "Demonstrated proficiency" means a level of subject mastery as determined by the school district and may include such methods as tests, interviews, teacher evaluations, reports, and written work.

R277-700-2. Authority and Purpose.

A. This rule is authorized under Utah Constitution Article X, Section 3 which vests general control and supervision of the public education system in the Board, Section 53A-1-402(1)(b) which directs the Board to make rules regarding competency levels, graduation requirements, curriculum, and instruction requirements, and Section 53A-1-401(3) which allows the Board to adopt rules in accordance with its responsibilities.

B. The purpose of this rule is to specify the minimum core curriculum for the public schools and high school graduation requirements.

R277-700-3. General Requirements - Course Standards.

The Board establishes minimum course description standards and objectives for each course in the required general core, which is commonly referred to as The Core Curriculum. Course descriptions for required and elective courses are developed cooperatively by local school districts and the Utah State Office of Education. The descriptions shall contain mastery criteria for the course and shall stress mastery of the criteria rather than completion of predetermined time allotments for subjects. Implementation and assessment procedures are the responsibility of local school districts.

R277-700-4. General Requirements - Teacher Qualifications.

Teachers may not be assigned to teach any course unless, for the subject area to which they are assigned, they hold a current Utah teaching certificate endorsed in the subject area, have completed an undergraduate or graduate major or minor in the subject area, have completed a Board approved in-service program, or have demonstrated competency in the subject area.

R277-700-5. General Requirements - Special Assignment Teachers.

A. Special assignment teachers must hold a Basic or Standard Certificate with endorsement(s) for the course(s) which they are assigned to teach. In addition, personnel must have completed at least nine quarter hours of state approved college or in-service course work in each of the subject areas in which they are assigned.

B. Special assignment teachers are temporarily authorized for the duration of their special assignment and do not receive a permanent endorsement for the subject area until they have completed the equivalent of a subject matter minor, at least 24 quarter hours of state approved college course work in the field, or have been declared competent to teach the subject by the Utah State Office of Education Committee on Demonstrated Competency.

R277-700-6. General Requirements - Unit of Credit.

A. A unit of credit or fraction thereof shall be given upon satisfactory completion of a course or learning experience in compliance with state course standards. Students also may complete a course on a performance basis in which case assessment of mastery will be the responsibility of the local boards of education. Credit can be awarded only once for a specific required course with the same content during the secondary school experience.

B. A district may grant credit from among the following:

(1) successful completion of a course;

(a) offered by the district;

(b) approved by the district taken outside of the regular school day or school year;

(c) approved by the district for concurrent enrollment and offered by an accredited post-secondary institution; or

(d) offered by correspondence or extension that is approved and accredited by the district; or

(2) demonstrated proficiency by way of a district approved

(a) test developed by the state or district;

(b) standardized test;

(c) performance appraisal; or

(d) portfolio; or

(3) successful completion or demonstrated proficiency in an experimental program approved by the district.

R277-700-7. General Requirements - Instructional Time.

School districts shall organize flexible time blocks for instruction which accommodate outcome-based curriculum. To help the Board keep apprised of instructional time variations, districts shall submit their instructional time schedule to the Utah State Office of Education for approval.

R277-700-8. General Requirements - Student Education Plan.

A student education plan is cooperatively developed by the student, the student's parents, and designated school personnel. This plan is guided by general requirements and individual student interests and goals. It is formally reviewed, at least, at the beginning of grade one, at the end of grades three and six, and annually thereafter. Each student's high school plan shall identify an area of concentration, which may be as many as four to five units, in a cluster related to the student's post-secondary goal.

R277-700-9. General Requirements - Diploma.

In Utah's public schools, a high school diploma is granted to a student who has met Board curriculum requirements and any additional requirements of the local school district.

R277-700-10. Requirements for Elementary Education.

A. The Board shall establish standards for elementary education which include the identification of a general core curriculum. Implementation and formal assessment of student mastery of the general core curriculum are the responsibilities of the local boards of education. At a minimum, formal assessment shall occur during or at the completion of grades three and six. Informal assessment should occur on a frequent ongoing basis to ensure continual student progress. Provision for remediation for all students who do not achieve mastery is required.

B. Required Elementary Core Curriculum:

KEY: curricula
1994

Art X Sec 3
53A-1-402(1)(b)
53A-1-401(3)

UTAH STATE OFFICE OF EDUCATION
ELEMENTARY FINE ARTS CORE CURRICULUM

Introduction

The Core Curriculum for Elementary Fine Arts is written to communicate what students are expected to know and be able to do in dance, music, theatre, and visual arts. The intended result is to effect in students: (a) the development of affective, cognitive, and psychomotor skills in the arts, (b) the joy of self-expression and aesthetic awareness, (c) a personal connection with community heritage and varied cultures, and (d) the achievement of Life Skills. The Core espouses no specific methodologies but supports the experiential development of primary arts skills as the natural vehicle for discovering the attendant history, culture, aesthetics, critiquing, and other relevant connections to the student's world in and out of school.

The Core centers on discovering the joy, richness, and depth of the arts through active involvement with the art form. It is designed to strengthen and advance the kinetic, pragmatic, playful, curious, creative, sensitive, and imaginative nature of elementary students through self-expression, heightened perception, and development of skills indigenous to dance, music, theatre, and visual arts. To deepen understanding of the traditions and cultures of various peoples and communities, recommended music, art, literature, and folk arts are coordinated with the topics in the Social Studies Elementary Core Curriculum.

Implications for Implementation

The Core Curriculum for dance, music, theatre, and visual arts provides the basis of professionalism and accountability for teachers, and defines the expectations and achievement standards for students. Curriculum standards create strength, unity, and heightened concern for the achievement of essential learning objectives. Each student and teacher must view these standards as both essential and desirable. Students have the prime responsibility for their own artistic achievement. The success of these curriculum standards will only be accomplished by the broad-based acceptance of classroom teachers, students, administrators, parents, artists, and dance, drama, music, and visual arts specialists from kindergarten through college throughout the state of Utah.

Teachers are the guides who provide direction for learning by continuing their personal professional development and collegial collaborations and by offering students engaging and positive opportunities for skill development, high caliber models of artwork, authentic and accurate sources of information, relevant connections to the student's world, and guidance in formative self-assessment. The role of administrators is to provide the necessary leadership, instructional time, qualified personnel, facilities, professional development, technological support, materials, and administrative support for achieving the Fine Arts Core Curriculum.

Parents are encouraged to supplement classroom learning through encouraging the study and appreciation of art, music, dance, and theatre as a family, listening and being informed of school activities and requirements, and personal involvement in school and community activities as appropriate. Professional artists can provide models of career opportunities, expertise, local relevancy, and opportunities for teachers and students to collaborate in the professional setting.

Organization, Sequence, Format

The Elementary Fine Arts Core Curriculum appears in alphabetical order: Dance, Music, Theatre, and Visual Arts. The curriculum for each is organized into four standards, with accompanying objectives and assessment indicators. A statement of student work clarifies the parameters of each standard. The objectives articulate specific goals to be accomplished by the student. The assessment indicators are tools designed to measure achievement of the objective through relevant performance tasks. Examples of instructional strategies and literature have been thoughtfully included in many instances.

All standards are printed in boldface type. Boldface type words found elsewhere in the document signal the reader that a definition may be found in the glossary at the back of the document. All assessment indicators are set apart with a bullet, and all strategy examples are underlined. Correlations to other elementary core documents have been footnoted to identify possibilities for integrated instruction.

The numbering system works as follows: The kindergarten numbers for dance begin with 1400, music with 1500, theatre with 1300, and visual arts with 1000. The last two numbers of the four digits change according to grade level; e.g., first grade dance being 1410, second grade music being 1520.

The number of the standard is the underlined figure appearing after the hyphen. The specific number of each objective appears as the last two underlined digits in the series of four numbers which indicate the standard and the objective; e.g., 0102 means the second objective of the first standard, 0401 means the first objective of the fourth standard.

ELEMENTARY DANCE CORE CURRICULUM

Mission Statement

Children love to move. Children need to move. They learn through engagement of the whole self. They take in information through multisensory processes that are directly addressed and fostered through dance. The power of dance education inherently promotes within students lifelong learning, complex learning, effective communicating, compassion, aesthetic awareness, collaboration skills, responsible citizenship, and career readiness. The purpose of the Utah Dance Core Curriculum is to describe dance standards, objectives, and assessment indicators for students K-12 through creative movement. This curriculum first focuses on student learning through movement that develops bodily skill and kinesthetic awareness. Second, it outlines movement activities that develop understanding of the dance elements of time, space, and energy. Third, activities which emphasize the creative process and development of artistic insight and expressive skill are set forth. Fourth, it describes strategies to help the learner discover how dance fits into one's own life, the lives of others, and reveals the historical and cultural perspectives that connect humanity.

Philosophy

Dance is a universal language, an expressive and vibrant art with the capacity to unify the physical, mental, social, emotional, and spiritual aspects of the human being. Dance is one of the most direct means to understand and value the world in which we live. It is a record of human expression and has been a part of the life of every culture throughout the span of human existence. Dance has the power to both conserve and expand culture. It preserves tradition and encourages exploration and invention. Dance enhances the quality of life for performer, creator, and audience member alike. Every human being has the right to move in ways that are individual, expressive, and enlightening.

Overview

This curriculum is written to aid the teacher and student to facilitate the learning of dance as an art form. Four standards are included: moving, investigating, creating, and contextualizing. Three or possibly all four standards may be addressed in every movement lesson. In dance, the emphasis must always be on actively engaging the child through participation. A 30-minute class might be as follows: a five-minute warm-up, five minutes for locomotor movements, 15 minutes for problem solving through exploring and creating, and five minutes for showing solutions and discussion. In a 30-minute lesson such as this, please note that over 25 minutes is spent moving, while less than five minutes is in discussion. Critiquing, discussing, and evaluating is important for processing; however, at the elementary level, two to three minutes is ample.

Elementary Dance Standards

STANDARD 1: Moving

The student identifies and demonstrates knowledge of the body as the instrument of dance by exploring movement skills. This includes the practice of safety for self and others and regular participation in body strengthening, flexibility, and endurance activities through stationary and locomotor movement.

STANDARD 2: Investigating

The student identifies and demonstrates the dance elements of time, space, and energy. This involves the student in exploration of the elements and enables the student to recognize how these elements are used by performers and choreographers.

STANDARD 3: Creating

The student understands and demonstrates choreographic principles and processes in the art form of dance. These principles and processes include solving a problem through a sequence of exploring, integrating, synthesizing, making choices, and organizing a final expression through movement.

STANDARD 4: Contextualizing

The student understands and demonstrates dance in relation to its historical, cultural, and personal origins. This contributes to an appreciation of personal, physical, and emotional uniqueness. It also helps the student to understand the language of dance in daily life.

ELEMENTARY MUSIC CORE CURRICULUM

Mission Statement

Music has the power to touch children. It reaches the perceptual, intellectual, cultural, emotional, and spiritual dimensions of their lives. It promotes creativity, thinking, and joy. The Music Core Curriculum is dedicated to provide a complete, balanced, and sequential music education for every child in Utah.

Philosophy

The basic role of music education is to contribute to the development of the whole person through affective, cognitive, and psychomotor experiences in music. Music as a curriculum should provide opportunity for individual growth and positive recognition. The power of music education inherently promotes within students lifelong learning, complex thinking, effective communicating, compassion, aesthetic awareness, collaborative skills, responsible citizenship, and career readiness.

Experiences in music should provide a conceptual understanding of the basic properties of the elements of music; e.g., rhythm, melody, texture, harmony, form, timbre, and expressive qualities. To achieve its role, music requires a well-balanced, sequential course of study.

The Core represents only the essential concepts and skills that every student should master and includes guidance in providing added proficiencies and mastery where conditions permit. In general, the overall music program should create a positive bridge between the school and the community, both in cultural awareness and in collaborative participation.

Overview

The transformation of a child into a knowing musician involves the ability to use a variety of musical skills and knowledge. Students work toward comprehensive competence from the early grades by being exposed to a full, balanced, and sequential curriculum. The Elementary Music Core is designed to keep the joy of creating, making, and experiencing music at the center by involving children in developmentally appropriate and holistic learning experiences in singing, playing, creating, and listening.

The success of any educational program design and implementation rests on many shoulders. We acknowledge the contribution of classroom teachers, music specialists, parents, state and district curriculum specialists, and the college/university community.

Elementary Music Standards

Standard One: Singing

The student will develop the voice and body as instruments of musical expression. This standard provides students with ability to recognize and take satisfaction in good singing. Activities include exploring the potential of the human voice to make sounds, using body movement to internalize sounds, and discovering how songs and singing games reveal history and ways of thinking. Developing an understanding of the historical and cultural context of the music being studied fosters unity with, and understanding of, one's family, classmates, school, community, and various cultural traditions.

Standard Two: Playing

The student will play instruments as a means of musical expression. Learning how to read music notation and evaluate the development of one's own playing skills accompanies this study. As is the case with singing, successfully playing a musical instrument nurtures self-discipline, cooperation, sensitivity, attentiveness, responsibility, and the joy of self-expression.

Standard Three: Creating

The student will create music through improvising, arranging, and composing. Involvement in the creative process is collaborative. The making of something new enables students to absorb the enthusiasm and joy of imagining, improvising, problem solving, synthesizing, decision making, evaluating, and refining. Activities include experimentation with timbres, dynamics, tempi, melodic and rhythmic patterns, textures, forms, and styles. Explorations include communicating aesthetically, relating the creative/experimental process in music to other fields, and representing musical sounds through notation.

Standard Four: Listening

The student will listen to, analyze, and describe music. Activities include learning how to evaluate quality while creating and performing music, finding personal meaning/purpose in various music selections, and the opportunity to become intimately acquainted with the nature and use of the music elements. Familiarity and understanding of these elements enables students to recognize how they are used in music to create meaning and communicate ideas and feelings about life. Students will gain familiarity with the musical works of many great composers and folk musicians. Students will gain understanding of how music affects an environment; how it relates to science, art, theatre, dance, mathematics, health, humanities, and the media; and how it provides a means for enriching and responding to life.

ELEMENTARY THEATRE CORE CURRICULUM

Mission Statement

The emphasis of these standards is to provide a model for the development of the essential knowledge and skill base required to demonstrate proficiency in theatre arts in grades K-6.

Philosophy

Theatre, the imagined and enacted world of human beings, is one of the primary ways children learn about actions and consequences, about customs and beliefs, and about others and themselves. They learn through their social pretend play and from hours of viewing television and film. For instance, children use pretend play as a means of making sense of the world; they create situations to play and assume roles; they interact with peers and arrange environments to bring their stories to life; they direct one another to bring order to their drama; and they respond to each other's dramas. In other words, children arrive at school with rudimentary skills as playwrights, actors, designers, directors, and audience members. Theatre education should build on this solid foundation.

These theatre standards assume that theatre education will start with and have strong emphasis on improvisation, which is the basis of social pretend play. Theatre education embodies both critical and creative thinking. It provides students with the life skills to actively explore and function successfully in the techno-social world of today while learning to develop skills as performing artists. The theatre curriculum will develop the students' abilities to express their understanding of their immediate world and broaden their knowledge of other cultures–past, present, and future.

Overview

The success of these standards will only be accomplished by the broad-based acceptance of classroom teachers and theatre specialists throughout the state of Utah. Each teacher must see these standards as important and essential to helping them individually meet the specific needs of their students.

The standards provide the basis of professionalism and accountability for teachers as well as define the expectations and achievement standards for students. Curriculum standards represent strength and unity for teachers. They provide a common direction and instructional approach that heighten the value of the entire field of study.

Elementary Theatre Standards

Standard One: Playmaking

The student refines the planning phase of the informal theatre process through the creation of classroom dramatizations based on personal experiences and heritage, imagination, literature, and history. Playmaking most often leads to improvised theatre with a beginning, middle, and end. Playmaking informally involves the natural dramatic play instincts cultivated in early childhood. This includes the intrinsic nonperformance elements of the theatre process: designing, directing, researching, comparing and integrating art forms, analyzing and critiquing, and understanding context, especially historical and cultural contexts. Playmaking, in grades K-6, becomes the formal process of script writing when introduced as a content standard in the secondary grades.

Standard Two: Acting

The student refines the playing or performance phase of the informal theatre process through cooperating, imagining and assuming roles, exploring personal preferences and meanings, and interacting in classroom dramatizations. Acting in grades K-6 is a cumulative and culminating experience involving sensory and emotional awareness, rhythm and movement, pantomime, vocal expression and oral communication, improvisation, and some formal presentation usually shared within the classroom setting.

Standard Three: Understanding Art Forms

The student refines the examining phase of the informal theatre process by comparing, connecting, and incorporating art forms and by describing and analyzing methods of presentations and audience responses for theatre, film, television, and electronic media. This content standard is introduced in the third grade with the intent to enhance the student's introduction to and interaction with live theatre performance from the audience viewpoint and to reveal the role of film, television, and electronic media in one's life.

Standard Four: Analyzing and Constructing Meanings

The student refines the evaluating phase of the informal theatre process through explaining personal preferences and constructing meanings in responding to improvised and scripted scenes and in responding to theatre, film, television, and electronic media productions. This standard is introduced in the fourth grade with the intent to enhance the student's ability to analyze and construct meanings from interactions with theatre, film, television, and electronic media.

ELEMENTARY VISUAL ARTS CORE CURRICULUM

Mission Statement

The Visual Arts Core is dedicated to teaching the students of Utah to develop and refine their skills in creating works of art, to analyze and reflect upon both their own and significant works of art, to find an artistic means of expressing their thoughts and discoveries, and to find meaningful relationships between the visual arts and the many faceted world in which they live. The Visual Arts Core is designed to teach these things by way of active participation in the creation of works of art and thereby develop an appreciation of artworks. The students will be taught from significant artworks as well as the arts created in their region.

Philosophy

To prepare children to become functional adults in our modern civilization, we must educate them not only to understand our world but to contribute to it. They need to know how to do more than survive; they need to know how to make their own way in an ever-changing landscape of technology and information exchange. In the range of modern human experience, there is far more information to be gained than can be conveyed in words and numbers alone. This is why the arts are included and required in the Utah State Core Curriculum. The arts enable the students' perceptions and imaginations to grow and develop. An education in the visual arts gives students the opportunity to perceive and interpret knowledge in existing images as well as the opportunity to express themselves meaningfully and creatively through visual images.

To attain this kind of visual literacy, the Visual Arts Core provides experiences that prepare the students to generate, identify, and then solve aesthetic problems throughout their lives. The Core also fosters artistic perceptions and thinking skills such as observation, memory, imagination, innovation, interaction, reflection, and independent thinking. The Visual Arts Core teaches that art is a mode of inquiry as well as a form of expression helping people communicate and deal with ideas that cannot be captured in traditional academics. It also gives opportunities to create works of art that reflect the students' uniqueness and deal with significant ideas that possess personal meaning. Indeed, the Visual Arts Core Curriculum will provide a powerful and lasting contribution to Utah students' ability to acquire life skills to be successful.

Overview

The visual arts standards are designed to teach first an active participation in the creation of artwork. The Core then provides the opportunity to learn the other significant attributes of art such as aesthetics and the relationship of art to other learning.

The four standards are laid out in a sequence that suggests an increasing level of difficulty in skill and knowledge. The first standard deals with the use of art tools, materials, and processes. To be successful in an art program, a student must gain a degree of control and a measure of confidence with art materials and techniques. The second standard is concerned with students looking to significant works of art to recognize the elements and principles, and, once having seen how they function in those masterful pieces, the students use complex thinking to apply them in their own art. The third standard brings the students an understanding of the content and aesthetics of artwork as they are led to effectively communicate by expressing meanings, ideas, and stories through art elements and principles and a variety of art materials. The fourth standard stages activities that give the students a personal sense of visual arts heritage and responsible citizenship in

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the arts as well as using their art skills in a collaborative mode to develop and enhance all learning.

Teaching these standards in order will provide a smooth progression of skills. However, once a standard has been introduced, it is not necessary to complete all the indicators of every objective before moving on to the next standard. The next standard can be introduced while maintaining a practice and continuation of the one(s) preceding it. Ideally, during the last few weeks of the school year, the students should be working with all four standards as there is a great deal of educational value arising from the interrelationship and interdependence of all the standards.

Elementary Visual Arts Standards

Standard One: Making

The student will explore and refine the application of media, techniques, and artistic processes. In this standard the student learns to use new tools and materials and expands skills in the creation of art.

Standard Two: Perceiving

The student will analyze, reflect on, and apply the structures of art. In this standard the student uses meaningful works of art to recognize the elements and principles and applies them in personal work.

Standard Three: Expressing

The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes. In this standard the student investigates artistic content and begins aesthetic inquiry through observation, discussion, and the creation of art works.

Standard Four: Contextualizing

The student will interpret and apply visual arts in relation to cultures, history, and all learning. In this standard the student will place their artwork and the artworks of others within the context of civilization, other areas of learning, and life skills.

DANCE LEVEL K

SIS NUMBER: 1400
SIS CODE: AR

STANDARD 1400-01	**Moving. The student will identify and safely demonstrate knowledge of the body and movement skills in performing dance.**

OBJECTIVES

1400-0101. Participate safely and regularly in warm-up activities followed by strengthening, endurance, and flexibility exercises.

- Recognize and avoid possible room or outdoor hazards. STRATEGY EXAMPLES: Talk about possible dangers and how to deal safely with those concerns; e.g., wear tennis shoes on concrete or tile floors.
- Participate in dance with an awareness of appropriate safety concerns; e.g., warming up before stretching.
- Demonstrate and maintain **personal and group space**. STRATEGY EXAMPLES: For personal space, find own place in large circle formation (standing side by side, arm's distance from next person) while doing warm-up activities. For group space, practice starting and stopping quickly without bumping or colliding.
- Move parts of the body in different ways. STRATEGY EXAMPLES: Flex and point feet; bend and straighten elbow, roll shoulder, curl spine, first in place then traveling through the space.
- Show an increase in strength, endurance, and flexibility. STRATEGY EXAMPLES: For arms, strengthen by doing wall push-ups; build endurance by increasing repetitions over time; and increase flexibility by reaching as high as possible and hold for eight slow counts. (See P.E. Core.)

1400-0102. Identify and execute **axial** and **locomotor steps**. (See P.E. Core.)

- Identify and demonstrate simple axial movements of bending and reaching.
- Demonstrate the locomotor steps of walk, run, hop, jump, and skip, while moving through space.

STANDARD 1400-02	**Investigating. The student will identify and demonstrate movement elements in performing dance.**

OBJECTIVES

1400-0201. Expand dance vocabulary with movement experiences in **time**.

- Clap the rhythm of words; e.g., months, seasons, names, animals, flowers, places. Then explore ways to move the body to these word rhythms.
- Clap and then move to slow, medium, and fast beats.

1400-0202. Expand dance vocabulary with movement experiences in **space**.

- Create curved, straight, bent, and twisted shapes with the body.
- Explore spatial concepts; e.g., high-low, in-out, large-small, forward-backward, and sideways circling.
- Identify and do basic locomotor steps while traveling through space in straight and curved paths.
- Travel through space using combinations of basic locomotor steps; e.g., run, run, run, run, jump, and jump.
- Describe experience of exploring space.

1400-0203. Expand dance vocabulary with movement experiences using basic **energy** concepts.

- Show different kinds of energy through movement; e.g., smooth, jerky, gliding, swinging.
- Move in ways suggested by touch, sight (color), sound, taste, and smell.
  STRATEGY EXAMPLE: After looking at and touching various objects (sea shells, soap bubbles, sandpaper, chiffon fabric), explore moving in ways those various textures suggest.
- Demonstrate through movement, not pantomime, the energies of different moods and feelings; e.g., happy, sad, lonely, silly.

STANDARD 1400-03 **Creating. The student will improvise, create, perform, and respond to movement solutions in the art form of dance.**

OBJECTIVES

1400-0301. Explore the process of making a dance.

- Improvise making high, medium, and low level shapes. Choose one favorite shape in each level and memorize.
- Combine locomotor steps with above shapes.
  STRATEGY EXAMPLE: Make a high shape, skip to another part of the room and make a low shape. Jump and hop to another part of the room and make a medium shape. Repeat several times.

1400-0302. Create and discuss movement solutions derived from movement exploration.

- Create and practice a short pattern of movement with a clear beginning and a clear ending.
  STRATEGY EXAMPLE: Discuss how movement discovered in exploration can become set into a short pattern with a beginning and an end; e.g., start in a twisted shape and end in a round shape.
- Draw a picture of what others did or what was felt.

STANDARD 1400-04	**Contextualizing. The student will understand and demonstrate dance in relation to its historical and cultural origins.**

OBJECTIVES

1400-0401. Perform simple folk dances and singing games.

- Demonstrate simple patterns and singing games in dance.
- Combine patterns in a complete dance.

1400-0402. Recognize and use the language of dance in daily life.

- Describe how people communicate through movement. STRATEGY EXAMPLE: Recognize and use sign language, gestures, and "silent" ways (other than pantomime) to communicate through body movement.
- Explore movement ideas that show getting ready for school, recess activities, eating lunch. STRATEGY EXAMPLE: Pantomime combing hair. Next, make the movement bigger, smaller, faster, slower, heavier, lighter, traveling, with a different body part; e.g., elbow or foot.
- Explore movement ideas from animals, seasons, and places; e.g., mountains, playgrounds, backyards, factories. STRATEGY EXAMPLE: Explore the movement possibilities of a swing set and apply to simple body movements; e.g., swing different body parts, including the whole body; ascend from low to high and from high to low, glide and slide.

1400-0403. Make connections between dance and other disciplines.

- Develop a movement pattern to go with another art form. STRATEGY EXAMPLE: Explore and show through dance the tempo and repeating patterns of a melody.
- Develop a movement pattern reflecting an idea from literature or poetry. STRATEGY EXAMPLE: Explore and show through dance the ideas in a nursery rhyme; e.g., "Hickory, Dickory, Dock."
- Develop a movement pattern reflecting an idea from science. STRATEGY EXAMPLE: Explore and show through dance making shapes of bridges and having a partner go under the "bridge." Switch. After exploration, combine with nursery rhyme, "London Bridge Is Falling Down."

MUSIC LEVEL K

SIS NUMBER: 1500
SIS CODE: AR

STANDARD 1500-01	**Singing. The student will develop the voice and body as instruments of musical expression.**

OBJECTIVES

1500-0101. Explore the potential of the human voice to make sounds and sing with a **natural voice**.

- Sing a variety of simple songs in a natural voice, free from strain.
- Imitate at least three familiar sounds. (See Theatre Core.)
- Demonstrate the difference between the speaking and singing voice.

1500-0102. Use body movement to internalize sounds. (See Dance Core.)

- Demonstrate the beat by using nonlocomotor movements; e.g., pat, tap, or clap the steady **beat**.
- Demonstrate the beat by using locomotor movements; e.g., march or walk to the steady beat.

1500-0103. Discover how songs, **singing games**, and dances relate to one's culture. (See Social Studies Core.)

- Play singing games and enjoy traditional nursery rhymes and musical stories that students relate to as individuals.
- Explain what familiar songs, singing games, rhymes, musical stories mean personally.
- Describe the purpose/function of favorite songs, singing games, rhymes, musical stories.

STANDARD 1500-02	**Playing. The student will play instruments as a means of musical expression.**

OBJECTIVES

1500-0201. Discover and demonstrate sounds on simple percussion instruments from the classroom and various cultures.

- Demonstrate and describe various **timbres** of **rhythm instruments**.
- Demonstrate and describe proper playing and handling techniques on simple rhythm instruments.
- Add instrumental sounds to known songs of various cultures. (See Social Studies Core.)

1500-0202. Demonstrate ability to play instruments accurately.

- Recognize success in starting and stopping together.
- Recognize success in keeping a basic beat.

STANDARD 1500-03 **Creating. The student will create music through improvising, arranging, and composing.**

OBJECTIVES

1500-0301. Improvise together as a class a variety of musical sounds with the body, voice, and instruments.

- Create simple **rhythm** and or melody patterns.
  STRATEGY EXAMPLE: Improvise patterns by echoing back and forth. Use the body, voice, or percussion instruments for sounds.
- Improvise expressive and appropriate sound effects for familiar songs, stories, and/or poems.
  STRATEGY EXAMPLE: Select a story and create instrumental or vocal sound effects that enhance the telling of it.
- Explore changes in pitch, tempo, volume, and timbre for a familiar song.

1500-0302. Express ideas, thoughts, and emotions aesthetically through singing, playing, and/or creating.

- Exhibit through music an appreciation for the subtle beauties inherent in everyday life.
  STRATEGY EXAMPLE: Select and express through music an idea, thought, or feeling found in nature, dance, a picture, a movie, a story, real life, etc.
- Balance reason and emotion in creating, practicing, and performing.

1500-0303. Create and use visual representations of sound.
(See Dance, Visual Arts Cores.)

- Demonstrate sounds and silences in music through body movement/nonmovement and visual representations.
- Illustrate changes in pitch through body movement and visual representations.
- Connect visual representations of pitch to its sound while singing or listening.
- Indicate the beat through body movement and visual representations.
- Connect visual representations of the beat to its presence in music while singing or listening.

STANDARD 1500-04 **Listening. The student will listen to, analyze, and describe music.**

OBJECTIVES

1500-0401. Recognize quality while creating a music performance.

- Participate and follow directions in a music performance.
- Recognize when people in other performances participate and follow directions.

- Plan, practice, self-assess, refine, present, and reflect on a simple performance that demonstrates all of the skills learned in each of the standards.
  STRATEGY EXAMPLE: Use this as the culminating activity for the last six weeks of each semester. Create as a class a program which combines and showcases the skills and knowledge gained in music, art, dance, drama, history, etc.

1500-0402. Perceive and respond to the messages in music and the use of music elements.

- Identify when the class listens quietly or otherwise, as directed.
- Describe what the music makes one think about or what it is saying personally.
- Use body movement to show when the music goes higher or lower in pitch, when the volume changes between loud and soft. (See Dance Core.)
- Identify the violin by sight and by sound.
- Answer specific, simple questions after listening to music; e.g., how many times did the cymbals crash?
- Demonstrate familiarity with suggested listening selections.
  STRATEGY EXAMPLE: Identify the piece on hearing the music by telling a story connected with the writing of the piece and/or naming the title or composer. After being told the composer/title, hum the tune, tap the rhythm, or describe the music in terms of pitch, volume, tempo, or timbre.

Suggested listening for kindergarten:

Vivaldi: *Four Seasons*:
  Spring, Allegro, 1st movement
  Summer, Adagio/Presto, 2nd movement
  Autumn, Allegro, 1st movement
  Winter, Largo, 2nd movement
Kabelevsky: *Gallop*
Brahms: *Lullaby*
Rimsky-Korsakov: *Flight of the Bumblebee*
Saint-Saens: *Carnival of the Animals*

These particular masterworks are chosen for their appeal, their potential in demonstrating different timbres, tempi, pitch, and volume changes, and their suitability to this grade level. There are many other selections which could be substituted and/or added to the list. Consider including equally powerful works from the various "non-Western" cultures.

THEATRE LEVEL K

SIS NUMBER: 1300
SIS CODE: AR

STANDARD 1300-01	**Playmaking. The student will plan and improvise plays based on personal experience and heritage, imagination, literature, and history for informal and formal theatre.**

OBJECTIVES

1300-0101. Plan, with the teacher, **actions** for a character that make sense considering the **given circumstances** of a story.

- Plan and **pantomime** the actions of a major character in a story as the teacher tells or reads it aloud.
  STRATEGY EXAMPLE: Begin with the *Three Little Pigs*. Ask students how they might plan to pantomime the second little pig gathering sticks and making a stick house. Individually, but simultaneously with the rest of the class, have students pantomime their planning as you tell or read the story.
- Plan and pantomime actions for a **sign-puppet** representing a major character in a story as you tell or read it aloud.
  STRATEGY EXAMPLE: Ask students how many have seen a giraffe and ask them what a giraffe looks like. Show them a picture while drawing attention to specific features: eyes, ears, tail, leg, neck, spots, etc. Have students make a giraffe, with one arm being the neck and the hand of that same arm being the head. This is called a sign-puppet. Find or make up a story about a giraffe and have the students plan and then pantomime the actions (individually but simultaneously with the rest of the class) with their sign-puppet while the story is told or read aloud by you.

1300-0102. Plan sounds and physical attributes for a character that makes sense considering the given circumstances of a story.

- Plan and imitate the sounds and movements of animals.
  STRATEGY EXAMPLE: Ask the students what kind of animals live in homes as pets? What animals live on a farm? What sounds do each of them make? How do they move? Individually, but simultaneously with the rest of the class, have students select one animal and have them begin to plan and then to move and make sounds as that animal. Have them try it several times, choosing a new animal each time.
- Plan and **imitate**, in pairs, the sounds and movements of circus animals.
  STRATEGY EXAMPLE: Ask students what kinds of animals travel with a circus? What kind of sounds do they make and how do they move? In pairs, have students move like two circus animals in a parade. Have students, in pairs, plan and improvise a scene with movement and sound, demonstrating one circus act.

STANDARD 1300-02	**Acting. A student will cooperate, imagine and assume roles, explore personal preferences and meanings, and interact in classroom dramatizations.**

OBJECTIVES

1300-0201. Develop **body awareness** and **spatial perception** through movement and pantomime.

- Move **isolated body parts**. (See Dance Core.)
  STRATEGY EXAMPLE: Have students pretend they are puppets controlled by strings, and you, in-role as Master Puppeteer, have control of the strings.
- Adjust rhythm of walking to given circumstances.
  STRATEGY EXAMPLE:
  Have students, individually but simultaneously with the rest of the class, pretend they are walking on a sunny day, through a scary room, up a lot of steps, walking on tiptoes so no one hears, etc. (See Dance Core.)
- Pantomime potential future occupations.
  STRATEGY EXAMPLE: Have the students pantomime their chosen occupations by demonstrating tasks related to specific occupations. Repeat the pantomimes, but this time add a problem to solve; e.g., an astronaut gets lost in space, a fireman runs out of water.
- Pantomime the concept of big and small living things.
  STRATEGY EXAMPLE: Ask students what is the smallest living thing they can think of? What does a mosquito do? How does it move? How are giraffes and elephants similar and different? How do they move? In pairs, have students create movement and appropriate actions for one very large and one very small living thing. Have students pantomime the two animals trying to live in the same place.

1300-0202. Develop expressive use of the voice.

- Create appropriate animal sounds for a familiar story with the voice. (See Music Core.)
  STRATEGY EXAMPLE: Have students, as a class, make the sounds of the animals as you and the students sing *Old MacDonald*. Then divide the students into fours and have each group make the sounds of one kind of animal when it comes their turn in the song.
- Create animal sounding dialogue.
  STRATEGY EXAMPLE: Have students, in small groups as one kind of animal, respond to you when you interview them in-role as a news reporter. The students will be in-role as animals. Ask them questions about life as a certain kind of animal. Students will answer in short phrases and sentences while sounding like the animal they are pretending to be. Break into pairs and repeat activity with one student being the animal and one being the news reporter. Reverse roles and repeat again.

VISUAL ARTS LEVEL K

SIS NUMBER: 1000
SIS CODE: AR

STANDARD 1000-01	**Making. The student will learn to work with art materials.**

OBJECTIVES

1000-0101. Explore the use of art materials to express ideas, experiences, and stories.

- Experiment with a variety of materials to visually express ideas, events, or scenes in stories.
- Practice drawing and cutting the basic shapes and their close relatives; e.g., circles, squares, triangles, ovals, rectangles, stretched triangles.
- Create the basic shapes in a variety of materials and combinations as a starting point for more complex subjects.
  STRATEGY EXAMPLE: Draw a circle and a thin rectangle to begin a tree; draw a triangle and square to begin a house.

1000-0102. Handle art materials in a safe and responsible manner.

- Carry scissors pointed away from bodies.
- Wash off paints and glues after art activities.
- Clean and put back in order art making areas after use.
- Respect other students' artworks as well as one's own.

STANDARD 1000-02	**Perceiving. The student will analyze, reflect on, and apply the structures of art.**

OBJECTIVES

1000-0201. Analyze and reflect on the **elements** and **principles** in important works of art.

- Name the basic colors within works of art and/or in illustrations for children's books.
- Group objects by the similarity of colors; e.g., color families, similarities in lightness and darkness both within **color families** and across them.
- Compare and discuss objects within a work of art and discuss how they are visually alike or different using terms such as **texture**, color family, and/or shape.

1000-0202. Apply the elements and principles in the creation of artworks.

- Create a work of art with simple objects grouped by color similarities.
- Draw a work of art with objects that have dissimilar textures.

STANDARD 1000-03 **Expressing. The student will choose, evaluate, and express artistic subject matter, themes, symbols, ideas, meanings, and purposes.**

OBJECTIVES

1000-0301. Explore possible **content** in art prints or works of art.

- Describe the possible stories artworks might be portraying.
- Identify differences in the texture of objects portrayed in artworks; e.g., rough or smooth, prickly or soft, sandy or slick.
- Point out similarities and differences between the real objects and the ones portrayed in the artworks; e.g., flat vs. round, stinky vs. odorless, feels more like it looks vs. feels flat no matter how it looks.

1000-0302. Choose **symbols**, ideas, and subject matter for one's own art.

- Create art that describes stories or experiences.
- Share with the class the meaning of one's own art and/or the making of it.

1000-0303. Develop new perceptions and meanings while assessing artworks.

- Describe stories in classmates' artworks and compare these ideas to what the artist may have had in mind.
- Describe how colors, sizes of objects, basic shapes, and textures of objects within an artwork might help it convey a real or imagined story.

STANDARD 1000-04 **Contextualizing. The student will interpret visual arts in relation to cultures, history, and all learning.**

OBJECTIVES

1000-0401. Discover cultures by looking at artworks.

- Identify different cultures through children's book illustrations and prints of works of art.
- Compare differences and similarities in the artworks and crafts of two or more cultures.
- Discover and display the cultures and art histories represented by the arts and crafts of the students' varied ancestries.
  STRATEGY EXAMPLE: Consult with the Library Media personnel for excellent examples within the school.

1000-0402. Recognize the connections of visual arts to all learning.

- Describe how the five senses help one create art.
  STRATEGY EXAMPLE: Listen to the noise the pencil makes on paper to let one know how much pressure is on the pencil, feel how thick the clay is to help make forms, smell a flower or fruit and paint in colors to describe it.

- Discuss how the concept of self is portrayed using the art prints suggested for this level.
  STRATEGY EXAMPLE: Ask such questions as: Could that be you in that picture? What are you doing in that picture? What is that person thinking in that picture? What would you be thinking if you were in that picture

Suggested masterworks and artists for kindergarten:

"Snow Queen" by Lee Bennion
"Boy with a Bun" by James T. Harwood
"Chelsea VI" by Donald Olsen
"Snap the Whip" by Winslow Homer
"Portrait of a Man" by Paul Klee
"The Scout" by Frederic Remington

Any significant works of art with which the teacher is familiar and appropriately teaches the standards and objectives of this grade level can be used. This could include works suggested for other grade levels as well as other works by the artists suggested above.

DANCE LEVEL 1

SIS NUMBER: 1410
SIS CODE: AR

STANDARD 1410-01	**Moving. The student will identify and safely demonstrate knowledge of the body and movement skills in performing dance.**

OBJECTIVES

1410-0101. Participate safely and regularly in warm-up activities followed by strengthening, endurance, and flexibility exercises.

- Recognize and avoid possible room or outdoor hazards.
  STRATEGY EXAMPLE: Talk about possible dangers, temperature concerns (too hot or too cold), and how to safely deal with those concerns; e.g., stay away from obstacles, wear tennis shoes on cement or tile.
- Participate in dance with an awareness of appropriate safety concerns; e.g., warming up before stretching.
- Demonstrate and maintain **personal** and **group space**.
  STRATEGY EXAMPLE: Find personal space while walking and stopping, filling the general space evenly. For group space, practice starting and stopping quickly without bumping or colliding; e.g., teacher directs students to run through the space and freeze. Repeat several times.
- Move isolated parts of the body in different ways through space.
  STRATEGY EXAMPLE: While sitting, flex and point foot; change to the other side. Move body parts in several different ways, in place and then through space. Change body parts frequently.
- Show an increase in strength, endurance, and flexibility.
  STRATEGY EXAMPLE: For leg and abdominal strength, lie on back, extend R leg and hold L knee. Shoot L leg out, catching R knee. Do several quickly. For endurance, increase repetitions over time. For flexibility, sit with legs together, slowly stretch hands and head toward toes, hold stretch without bouncing.

1410-0102. Identify and execute axial and basic locomotor steps.

- Identify and execute simple axial movements of reaching and bending.
- Demonstrate the locomotor steps of walk, run, leap, hop, jump, skip, and gallop while moving through space.
  STRATEGY EXAMPLE: With arms outstretched, knees high, and feet stretched, gallop around the room using own pathway in the space.

STANDARD 1410-02	**Investigating. The student will identify and demonstrate movement elements in performing dance.**

OBJECTIVES

1410-0201. Expand dance vocabulary with movement experiences in **time**.

- Clap and then move, accenting the first beat of every measure in 4/4 time.
- Clap and then move to simple rhythmic patterns; e.g., phrases or sentences.

1410-0202. Expand dance vocabulary with movement experiences in **space**.

- Create symmetrical and asymmetrical shapes with the body. STRATEGY EXAMPLE: Talk about symmetry, having both sides of the body being a mirror image, and asymmetry, having both sides of the body not matching. With a partner watching, create several shapes of both types using different levels of high, medium, and low. The partner watches and identifies which shapes show symmetry and asymmetry.
- Explore spatial concepts through movement; e.g., over, under, above, below, near, far, in front of, behind, inside, outside, and around.
- Travel through space with a partner using two to four basic locomotor movements; e.g., four skips forward, four jumps backward, eight quick running steps in a circle, and four slow walking steps sideways.

1410-0203. Expand dance vocabulary with movement experiences using the basic qualities of **energy** and motion.

- Show different kinds of energy through movement sequences. STRATEGY EXAMPLE: Improvise a movement sequence of energy changes; e.g., moving with sustained energy in a continuous, smooth way, then percussively in a sharp, quick way.
- After seeing a dance, describe opposites in energy. STRATEGY EXAMPLE: Observe half the class and talk about the opposites of moving in a sustained or percussive way.

STANDARD 1410-03	**Creating. The student will improvise, create, perform, and respond to movement solutions in the art form of dance.**

OBJECTIVES

1410-0301. Explore the process of making a dance.

- Combine two or more ideas that have been explored in time, space, or energy and create a movement phrase. STRATEGY EXAMPLE: Explore making a movement phrase by using three different locomotor steps (walking, skipping, jumping, etc.) and three different energy qualities (swinging, sustaining, exploding, etc.).

- Brainstorm and improvise additional movement possibilities by varying time, space, and energy to discover new and unusual combinations.
  STRATEGY EXAMPLE: Leap while turning or jump from side to side, landing as quietly as possible.

1410-0302. Create and discuss movement solutions derived from movement exploration.

- Create and practice a short pattern of movement with a clear beginning and a clear ending.
  STRATEGY EXAMPLE: Discuss how movement discovered in exploration can become set into a short pattern with a beginning and an end. Starting with a low, twisted shape, put two movement patterns together from the exploratory indicators above and end in a medium-level, angular shape.
- Discover new or unusual movement solutions to teacher-directed dance problems.
  STRATEGY EXAMPLE: Create shapes that describe how one felt as he/she entered the room, how they feel at the present time, then find a pathway between the two shapes that connects the two. Discuss the movement choices and explain how feeling is expressed in movement.
- Observe and discuss movement choices performed by others.
- Rate success in following directions in a dance activity.
- Evaluate ability to hold stillness and to move fully.
- Draw a picture of what others did or what was felt.

STANDARD 1410-04	**Contextualizing. The student will understand and demonstrate dance in relation to its historical and cultural origins.**

OBJECTIVES

1410-0401. Perform simple folk dances and singing games.

- Learn, perform, and describe the meaning of various traditional family dances or singing games.
- Create small group dances which reflect cultural or historical ideas.
- Create a class dance based on an historic event or a specific culture.

1410-0402. Recognize and use the universal language of dance in daily life and world culture.

- Observe a dance from another culture or time period and discuss the ways family cultures have expressed themselves through dance.
- Share information about one's own cultural background and dances, or invite family members to discuss cultural heritage.

1410-0403. Make connections between dance and other disciplines.

- Create movement phrases showing ideas from art, music, or drama; e.g., energy qualities observed in a music selection or perhaps lines or curves from a painting or sculpture.
- Create movement phrases showing ideas from literature or poetry; e.g., choose contrasting action words to explore.
- Explore ideas or concepts based on science; e.g., create geometric shapes or discuss and explore the use of force (tension and relaxation, etc.).

MUSIC LEVEL 1

SIS NUMBER: 1510
SIS CODE: AR

STANDARD 1510-01	**Singing. The student will develop the voice and body as instruments of musical expression.**

OBJECTIVES

1510-0101. Explore the potential of the human voice to make sounds and sing with a **natural voice**.

- Sing a variety of simple songs in a natural voice, free from strain.
- Use the speaking and singing voice to imitate various sounds; e.g., bird, kitten, bee, cartoon characters, machines, sirens, elevators.
- Demonstrate the difference between the speaking and singing voice using rhymes and songs.
- Make high/low, loud/soft, fast/slow, ascending/descending sounds using the speaking and singing voices.
- Rate success in echoing short rhythm and **pitch** patterns accurately.
  STRATEGY EXAMPLE: Use short rhythm patterns composed of quarter notes, beamed eighth note pairs, and quarter rests. Use short pitch patterns composed of so, mi, and la. Echo back and forth together and individually.

1510-0102. Use body movement to internalize sounds. (See Dance Core.)

- Demonstrate the **beat** by using locomotor and nonlocomotor movements; e.g., pat, tap, clap, march, or walk to the steady beat.
- Show changes in pitch, volume, **timbre**, and **tempo** through body movement.
  STRATEGY EXAMPLE: Move up/down to reflect changes in pitch; make big/little movements to reflect dynamics; change shapes, levels, directions, etc., to reflect timbre changes; move fast/slow, with various energies to show tempo.

1510-0103. Discover how songs, **singing games**, and dances relate to family and friends. (See Social Studies Core.)

- Share songs, instruments, and music enjoyed by family and friends.
- Explain what familiar songs, singing games, rhymes, and musical stories of various cultures mean personally.
- Sing songs that describe traditions, customs, play, and work activities of family and friends.

STANDARD 1510-02 **Playing. The student will play instruments as a means of musical expression.**

OBJECTIVES

1510-0201. Discover and demonstrate sounds on simple percussion instruments from the classroom and various cultures.

- Demonstrate and describe various timbres of rhythm instruments.
- Demonstrate and describe proper playing and handling techniques on simple rhythm instruments.
- Add instrumental sounds to known songs of various cultures. (See Social Studies Core.)

1510-0202. Demonstrate ability to play instruments accurately.

- Judge success in keeping a basic beat and in starting and stopping together.
- Recognize success in playing correct volume.
- Rate success in correctly echoing rhythm and/or pitch patterns.

STANDARD 1510-03 **Creating. The student will create music through improvising, arranging, and composing.**

OBJECTIVES

1510-0301. Manipulate the tempo and/or volume, experiment with sound and silence, and improvise a variety of musical sounds with the voice, body, and instruments.

- Create simple rhythm and/or melody patterns together.
  STRATEGY EXAMPLE: Improvise patterns by echoing back and forth. Use the body, voice, or percussion instruments for sounds. Consider possible use of silence. Experiment with changes in volume and/or tempo.
- Improvise expressive and appropriate instrumental or vocal sound effects for familiar songs, stories, and/or poems.
  STRATEGY EXAMPLE: Select a poem and create together instrumental or vocal sound effects that add to the meaning of it.
- Create together changes in tempo and/or volume and possible places of silence for a familiar or original song.
- Create together a new chant ("rap") and/or melody.
  STRATEGY EXAMPLE: As a class, choose the subject, compose the verse, and consider using some of the simple improvised rhythm/melody patterns created above. Decide what volume and tempo to use.

1510-0302. Express ideas, thoughts, and emotions aesthetically through singing, playing, and/or creating.

- Exhibit through music an appreciation for the subtle beauties inherent in everyday life.
  STRATEGY EXAMPLE: Select and express through music an idea, thought, or feeling found in the world; e.g., nature, dance, a picture, a movie, a story, real life.
- Balance reason and emotion in creating, practicing, and performing.

1510-0303. Create and use visual representations of the volume, beat, tempo, and pitch of sounds.

- Create a way to show sounds and silences, volume changes, beat, simple rhythm and pitch patterns.
  STRATEGY EXAMPLE: Use body movement/nonmovement and then simple pictures or symbols. (See Dance, Visual Arts Cores.)
- Read, sing, and play from student-created pictures and symbols representing volume, beat, simple rhythms, and/or tunes; e.g., call charts, music maps.
- Identify and respond to music symbols for loud and soft while singing and/or playing a marked selection.

STANDARD 1510-04 **Listening. The student will listen to, analyze, and describe music.**

OBJECTIVES

1510-0401. Recognize quality while creating a music performance.

- Participate and follow directions in a music performance.
- Recognize when people watch the conductor, start and stop together, use a natural and free voice, and play and handle instruments with proper technique.
- Plan, practice, self-assess, refine, and present a simple program that demonstrates all of the skills learned in each of the standards.
  STRATEGY EXAMPLE: Use this as the culminating activity for the last six weeks of each semester. Create together a program which combines and showcases the skills and knowledge gained in music, art, dance, drama, history, etc.

1510-0402. Perceive and respond to the messages in music and the use of music elements.

- Identify when the class listens quietly or otherwise, as directed.
- Describe what the music makes one think about or what it is saying personally.
- Demonstrate when the music repeats or changes volume, tempo, and melodic or rhythmic pattern.
  STRATEGY EXAMPLE: Use body movement to demonstrate changes and repetitions.
- Identify by sight and by sound the flute, trumpet, snare drum, piano, man/woman/child voices, guitar, and classroom rhythm instruments.
  STRATEGY EXAMPLE: Use pictures, names, or gestures to make identifications.
- Answer specific, simple questions after listening to music.
  STRATEGY EXAMPLE: Would you say the music was fast or slow?
- Demonstrate familiarity with suggested listening selections.
  STRATEGY EXAMPLE: Identify the piece on hearing the music by telling a story connected with the writing of the piece and/or naming the title or composer. After being told the composer/title, hum the tune, tap the rhythm, or describe the music in terms of pitch, volume, tempo, and timbre.

Suggested listening for first grade:

Haydn: *Surprise Symphony* (No. 94), Movement 2, "Andante"
Kodaly: *Viennese Musical Clock*
Tchaikovsky: *Nutcracker Suite*
Debussy: *Children's Corner Suite*, "Golliwogg's Cakewalk"
Anderson: *Syncopated Clock, Trumpeter's Lullaby*, and/or *Bugler's Holiday*

These particular masterworks are chosen for their appeal, their potential in demonstrating different music elements, and their suitability to this grade level. There are many other selections which could be substituted and/or added to the list. Consider using equally powerful works from various "non-Western" cultures of the world.

THEATRE LEVEL 1

SIS NUMBER: 1310
SIS CODE: AR

STANDARD 1310-01	**Playmaking. The student will plan and improvise plays based on personal experience and heritage, imagination, literature, and history for informal and formal theatre.**

OBJECTIVES

1310-0101. Plan, with the teacher, **actions** for all **characters** that make sense considering the **given circumstances** of a story.

- Plan and pantomime, individually or in pairs, the actions of major characters in a poem or nursery rhyme as the teacher tells or reads it aloud.
  STRATEGY EXAMPLE: In *Hickory, Dickory Dock,* have students pantomime a mouse running up an imaginary clock and then running down when the clock strikes one. In pairs, have students plan how to have one play the clock and one play the mouse.
- Plan and pantomime, individually or in pairs, the actions of major characters in a story as the teacher tells or reads it aloud.
  STRATEGY EXAMPLE: In *Three Billy Goats Gruff,* have students, individually but simultaneously with the rest of the class, pantomime the actions of either a billy goat or a troll as you tell or read the story aloud. Repeat and have them switch roles.

1310-0102. Plan, with the teacher, **dialogue** and **physical attributes** that make sense for all characters considering the given circumstances of a specific story.

- Use selected body movements and gestures to create characters from a familiar story when working together to **dramatize** that story.
  STRATEGY EXAMPLE: In *Three Billy Goats Gruff,* have students create face puppets out of paper plates. One hand will be a billy goat and the other a troll. Students then pantomime the actions of both characters as you tell or read the story aloud. (See Dance Core.)
- Use simple dialogue to create characters when planning and **improvising** a scene based on, but not in, a familiar story.
  STRATEGY EXAMPLE: In *Three Billy Goats Gruff,* you play a troll **in-role**, and as the students approach your bridge one at a time, they must create a couple of sentences of dialogue to persuade you to let them cross safely. For example, a student might say, "I'm going shopping and I'll bring you something good to eat when I return." Encourage original responses, no repeats.

1310-0103. Plan, with the teacher, the proper sequence of events occurring in a story. (See Language Arts Core.)

- Construct several dramatic tableaux representing the proper sequence of events in a familiar nursery rhyme.
  STRATEGY EXAMPLE: *In Jack and Jill*, have the students work in pairs. Each tableau will show one important part of the nursery rhyme; e.g., frozen in a tableau depicting them rolling down the hill.

- Construct face puppets and enact nursery rhymes by creating brief puppet scenes representing the proper sequence of events in a familiar story.
  STRATEGY EXAMPLE: In *Jack and Jill*, have students play out the tableau scenes they have created in the preceding strategy example. As they are playing out the scene in pairs, have them freeze momentarily when they reach the tableau moment in each scene.

STANDARD 1310-02	**Acting. A student will cooperate, imagine and assume roles, explore personal preferences and meanings, and interact in classroom dramatizations.**

OBJECTIVES

1310-0201. Develop **body awareness** and **spatial perception** through movement and pantomime. (See Dance Core.)

- Move **isolated body parts** to a random drum beat.
  STRATEGY EXAMPLE: Tell the students to imagine they are made of popcorn. Have them "pop" on the drum beats as you beat the drum. First the head pops, then hands, fingers, eyes, etc.
- Use the entire body to move in space; respect the space of others.
  STRATEGY EXAMPLE: Distribute scarves. Have students move to music as the teacher instructs them to move the scarves high, low, beside, behind, all about, etc.
- Pantomime the effect of changing conditions on movements.
  STRATEGY EXAMPLE: Tell students they are flat or deflated balloons resting on the floor. Pretend to slowly fill with air, try to float away, a wind comes up, a hail storm, etc.
- Pantomime physical transformations, things changing from one thing to another. (See Science Core.)
  STRATEGY EXAMPLE: Have students move about pretending to be a meandering stream of water. Then, as the sun goes down and the temperature drops below freezing, have them slowly freeze and turn into ice. As the sun rises the next morning, very slowly, the ice melts and they become a stream of water again.

1310-0202. Develop expressive use of the voice.

- Create sound effects with voice for a story.
  STRATEGY EXAMPLE: You might make up a story about two children who discover a baby bird that has fallen out of the nest. Mother bird is flying frantically above. A cat is approaching. The rescue is on. Have the students fill in the sounds while you tell the story.

- Create a scene using animal sounding dialogue based on a story. STRATEGY EXAMPLE: You might repeat the same story told in the preceding strategy example. This time have the students listen to the entire story. In groups of three, have students improvise scene where they create animal sounding dialogue for the main characters appropriate for the circumstances presented in the story.

1310-0203. Develop **sensory awareness** for the sense of touch and the sense of sight.

- Use clues from the sense of touch to describe objects. STRATEGY EXAMPLE: Create a touch box with a curtain in front and an opening in back so objects can be put in from behind. Students reach through the curtain in front and touch things they cannot see. Each child first must describe texture, shape, and size, then name the object.
- Observe details about another person. STRATEGY EXAMPLE: In pairs, have each partner look closely for a few seconds at what the other partner is wearing. Have them turn away from each other. Partners then change one detail such as removing a shoelace, buttoning a top button, putting a watch on the other hand. Both partners again face each other and again are asked to describe what has changed.

VISUAL ARTS LEVEL 1

SIS NUMBER: 1010
SIS CODE: AR

STANDARD 1010-01	**Making. The student will explore and refine the application of art materials and appropriate art techniques.**

OBJECTIVES

1010-0101. Explore a variety of art materials while learning art processes.

- Experiment with a variety of art materials as possible ways to express ideas, feelings, experiences, and stories.
- Block-in general and basic shapes prior to adding detail while drawing.
- Create artworks that include the presence of cast shadows that fall opposite the source of light.
- Connect parts to a whole while using **3-D** materials.
- Mix primary colors to create secondary colors.
- Add black and white to any of these colors to change their value.
- Loosely represent the relative sizes of objects; e.g., person compared to a house, pet compared to a person.
- Order groups of colors from lightest to darkest; e.g., crayons, the shirts students are wearing in class, or paint swatches.

1010-0102. Handle art materials in a safe and responsible manner.

- Discuss the dangers of inhaling fumes from open containers of art materials.
- Clean and put back to order art making areas after projects.
- Respect other students' artworks as well as one's own.

STANDARD 1010-02	**Perceiving. The student will analyze, reflect on, and apply the structures of art.**

OBJECTIVES

1010-0201. Analyze and reflect on works of art by their **elements** and **principles**.

- Determine what primary colors the artists may have mixed to paint particular areas and objects within a work of art or a print.
- Point out colors that have had black or white added to them to change their lightness or darkness in works of art.

1010-0202. Create works of art using the elements and principles.

- Identify the elements and characteristics that student artworks may have in common with the art studied for this grade level.
- Create an artwork mimicking the way an artist has used **colors**, **shapes**, **values**, or **repetitions** in prints.
- Create an artwork using white or black to lighten or darken colors.

STANDARD 1010-03 **Expressing. The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.**

OBJECTIVES

1010-0301. Explore possible **content** in art prints or works of art.

- Investigate possible meanings or interpretation in a work of art.
- Identify how artists and student artists have expressed feelings or mood through the use of line, repetition, value, color, or shape.
- Describe how particular colors, shapes, textures, or repetitions in art help convey a story.
- Identify from famous portraits what the sitter's mood or personality may have been.

1010-0302. Choose symbols, ideas, subject matter, and meanings for their own art.

- Draw a variety of facial moods and expressions by varying the placement of the features.
- Create an artwork that expresses a feeling or mood using color, shapes, and/or lines.

STANDARD 1010-04 **Contextualizing. The student will interpret and apply visual arts in relation to cultures, history, and all learning.**

OBJECTIVES

1010-0401. Discover cultures by looking at art.

- Describe the purposes of some art forms found within local cultures.
- Connect two or more cultures in the community or state with the art or craft forms for which they are known.

1010-0402. Identify kinds of art with particular cultures, times, or places.

- Describe the connection between the materials available for two or more cultures and the kinds of art they produced; e.g., homes, buildings, utensils, decorations.
- Discuss why people dressed differently in different times, regions, and locations.

1010-0403. Recognize the connections of visual arts to all learning.

- Describe how an understanding of science concepts helps one to create art and how a knowledge of how to create art helps one understand science concepts. (For example, knowing the water cycle helps one to portray rain or snow; knowing how to paint helps one to illustrate the difference between ice and water.)
- Describe how visual arts, drama, dance, and music are integrated in cartoons, TV shows, and commercials.

Suggested masterworks and artists for first grade:

"Entertaining: Favorite Ladies" by Jean Leighton-Lundberg Clarke
"Handcart Pioneers' First View of Salt Lake Valley" by C. C. A. Christensen
"New Bloom" by Trevor Southey
"Peaceable Kingdom" by Edward Hicks
"Breezing Up" by Winslow Homer
"Sinbad the Sailor" by Paul Klee
"Church Picnic" by Faith Ringgold
"Mural" by Jackson Pollack
"Banjo Lesson" by Henry Tanner

Any works of art with which the teacher is familiar and appropriately teaches the standards and objectives of this grade level can be used. This could include works suggested for other grade levels as well as other works by the artists suggested above.

DANCE LEVEL 2

SIS NUMBER: 1420
SIS CODE: AR

STANDARD 1420-01	**Dancing. The student will identify and safely demonstrate knowledge of the body and movement skills in performing dance.**

OBJECTIVES

1420-0101. Participate safely and regularly in warm-up activities followed by strengthening, endurance, and flexibility exercises.

- Recognize and avoid possible room or outdoor hazards. STRATEGY EXAMPLE: Talk about possible dangers, the room being too hot or too cold, and how to deal safely with those concerns; e.g., stay away from obstacles, drink plenty of water in the heat, wear a sweatshirt in a cold room.
- Participate in dance with an awareness of appropriate safety concerns; e.g., warming up before stretching, never bouncing on a stretched muscle, drink water.
- Define and demonstrate **personal** and **group space**. STRATEGY EXAMPLE: Explore how wide, high, and deep the body can reach while standing in a stationary position in the general space of the room. Reach to the limits of those parameters. Maintain personal space during warm-up activities. Move safely in group situations and limited space; e.g., show respect for others by not bumping or colliding when traveling through space; e.g., explore the room by walking to the open spaces and by filling the room evenly.
- Move body parts in isolation. STRATEGY EXAMPLE: Sit or stand in place, then move through space, leading with different body parts. Include whole body action; e.g., opening and closing, swinging, stretching.
- Show an increase in strength, endurance, and flexibility. STRATEGY EXAMPLE: To increase strength, lift legs (one at a time, feet stretched, legs straight) while lying on the back; to increase endurance, increase repetitions over time; to increase flexibility, sitting in a "V" with legs in stride, slowly lean forward and hold for 16 slow counts. Cautions: Never bounce or force a stretch and only stretch after muscles are warm; avoid rolling feet in.
- Increase coordination, agility, alignment, and balance. STRATEGY EXAMPLE: With feet in parallel position and keeping knees over toes and back straight, on count 1, bend in a demi-plie; on count 2, straighten knees; count 3, rise on toes and balance; and on count 4, lower heels. Repeat sequence several times.

1420-0102. Identify and execute **axial** and **locomotor** steps.

- Explore axial movements of bending, twisting, reaching, and turning in place.
- Demonstrate basic locomotor steps of walk, run, hop, jump, leap, skip, slide, and gallop.

- Explore making directional changes while performing locomotor steps.
  STRATEGY EXAMPLE: Walk forward four counts, turn around and walk backward four counts, repeating the pattern across the floor.

STANDARD 1420-02	**Investigating. The student will identify and demonstrate the movement elements in performing dance.**

OBJECTIVES

1420-0201. Expand dance vocabulary with movement experiences in **time**.

- Clap and then move, accenting the first beat of every measure in 2/4, 3/4, and 4/4 meters.
- Explore the difference between 2/4, 3/4, and 4/4 meters using isolated body parts, directional facings, levels, and energy qualities.
  STRATEGY EXAMPLE: For 2/4 meter, change directions on every strong beat while walking.

1420-0202. Expand dance vocabulary with movement experiences in **space**.

- Create symmetrical and asymmetrical shapes with the body, then alternate one with the other while changing levels and/or the direction the body is facing.
- Combine traveling through space, using a variety of basic locomotor steps, with movement of the head, arms, or back in challenging and interesting ways; e.g., skipping with arms circling, or leaping with arms stretched and face lifted to the sky.
- Explore with fellow students two to four locomotor combinations by moving through space with a partner; e.g., explore meeting, parting, and passing.

1420-0203. Expand dance vocabulary with movement experiences using the basic qualities of **energy** and motion.

- Explore moving heavily and lightly using level, direction, and timing changes.
- Improvise a sequence of energy changes; e.g., moving from sustained, which is floating and gliding, to percussive, which is sharp and quick.
- Compose a sequence of movements lasting approximately 24 counts, demonstrating energy changes; e.g., percussive, sustained, vibratory, swinging, suspend, collapse, explode.

STANDARD 1420-03	**Creating. The student will improvise, create, perform, and respond to movement solutions in the art form of dance.**

1420-0301. Explore the process of making a dance.

- Students respond with changes in their walking to suit the change in musical styles the teacher plays.
  STRATEGY EXAMPLE: Explore new and unusual solutions to walking by changing direction, speed, size of steps, rhythm, levels.

- Explore movement possibilities within a confined space.
  STRATEGY EXAMPLE: Discover new and unusual solutions such as moving in relation to a chair or desk; e.g., sitting, kneeling, on, off, under, over, connected to others, or towards and away from the desk or chair.
- Translate natural elements, such as the wind, into body movement. Consider gusty, gentle, steady, strong, etc.

1420-0302. Create and discuss movement solutions derived from movement exploration.

- Create and practice a short pattern of movement with a clear beginning and a clear ending.
  STRATEGY EXAMPLES: Discuss how movement exploration can become set into a short pattern with a beginning and an end; e.g., develop a pattern from one of the above indicators. Add a high, round shape at the beginning and a low, twisted shape at the end. Practice and perform for the class in small groups.
- Observe and discuss movement solutions of other dancers/ classmates.
- Evaluate success in using personal space, landing quietly on feet, following directions, remembering sequences, and using unique and/or creative movements.
- Demonstrate by moving, drawing, or writing an awareness of how dance can communicate an idea, feeling, or purpose.

STANDARD 1420-04 **Contextualizing. The student will understand and demonstrate dance in relation to its historical and cultural origins.**

OBJECTIVES

1420-0401. Perform simple folk dances and singing games. (See Social Studies Core.)

- Learn and perform simple traditional folk dances.
  STRATEGY EXAMPLE: Use people in the neighborhood as a resource to share their knowledge of dances suitable for the age group.
- Observe a live performance or video of ritual and/or folk dance; e.g., Hispanic, Pacific Island, Native American, Asian, and African American. Describe the differences in these dance forms, why they were created, and the role they play today.
- Create a simple ritual or folk dance using combinations of locomotor activities; e.g., skipping, walking, leaping, galloping, stomping, and kneeling.

1420-0402. Recognize and use the universal language of dance in world culture. (See Social Studies Core.)

- Describe a ceremonial or a ritual dance.
  STRATEGY EXAMPLE: Identify a dance which involves communal gatherings, repetitions of movement pattern, imitation or impersonation of animals, worship of natural forces, and celebration of important events in life.

- Create a simple ceremonial dance based on any of the above.
  STRATEGY EXAMPLE: Worship of natural forces: thunder, rain, moon, sun.

1420-0403. Make connections between dance and other disciplines.

- Create a dance project that reveals understanding of a concept or idea from the arts.
  STRATEGY EXAMPLE: Explore the philosophy of a particular painter; e.g., Jean Lundberg Clarke. Discuss the repeated use of pattern. Explore these patterns on paper and in movement. Discuss how patterns on paper relate to patterns created in movement. Explore the use of patterns in music and in architecture. Relate this to movement.
- Create a dance project that reveals understanding of a concept or idea from poetry or literature.
  STRATEGY EXAMPLE: Discuss the key words in a poem. Discuss what makes those key words stand out. Find words that inspire movement through content, sound, emotions, and rhythm and relate the words in the poem to movement.
- Create a dance project that reveals understanding of a concept or idea from science.
  STRATEGY EXAMPLE: Explore the concepts of a magnet by spacially coming together and going apart to represent the properties of attraction and repulsion. Experiment with these two concepts by utilizing various rhythmic structures on the coming together and the going apart. Explore through movement the stages of metamorphosis of a caterpillar changing into a butterfly.
- Describe observations about connections between dance and other disciplines.

MUSIC LEVEL 2

SIS NUMBER: 1520
SIS CODE: AR

STANDARD 1520-01	**Singing. The student will develop the voice and body as instruments of musical expression.**

OBJECTIVES

1520-0101. Explore the potential of the human voice to make sounds and sing with a **natural voice**.

- Sing a variety of simple songs and singing games in a natural voice, free from strain.
- Imitate different timbre with one's own voice; e.g., whiny, cheerful, dark, heavy, shaky, dry.
- STRATEGY EXAMPLE: Demonstrate different volumes, pitches, and **tempi**. Include such gradual changes as ascending/ descending pitches, increasing and decreasing volume, speeding up and slowing down the **tempo**.
- Judge success in echoing short **rhythm** and pitch patterns accurately.
  STRATEGY EXAMPLE: Use short rhythm patterns composed of quarter, half, and whole notes, beamed eighth note pairs, and quarter rests. Use short pitch patterns composed of *so, mi, la*, and *do*. Echo back and forth together and individually.
- Recognize success in starting and stopping together, using an unforced voice, and matching volume and tempo as a group in performing memorized songs.
- Rate success in singing an assigned part in call and response songs.

1520-0102. Use body movement to internalize sounds. (See Dance Core.)

- Demonstrate the **beat** and the pattern of accents through clapping, marching, dancing, hand jives, and/or circle games.
- Show changes in pitch, **dynamics** (volume), **timbre**, tempo, rhythm patterns, and melodic patterns through body movement.
  STRATEGY EXAMPLE: Demonstrate the upward/downward motion of the pitches in the melody through various levels and patterns across the floor; reflect the rhythm of the music through various energy types, locomotor steps, speed of movement.

1520-0103. Discover how songs, singing games, and dances relate to the cultures of families and friends in the neighborhood. (See Social Studies Core.)

- Share songs, instruments, and music enjoyed by family and friends in the neighborhood.
- Describe how music is used by various cultures within the neighborhood.
- Play singing games, enjoy traditional nursery rhymes, folk dances, patriotic songs, and musical stories that have originated in neighborhood cultures. Explain what they mean personally.

STANDARD 1520-02	**Playing. The student will play instruments as a means of musical expression.**

OBJECTIVES

1520-0201. Demonstrate playing simple percussion instruments from the classroom and various cultures.

- Demonstrate and describe various timbres of rhythm instruments.
- Demonstrate and describe proper playing and handling techniques on autoharp and simple rhythm instruments.
- Add instrumental sounds to known songs of various cultures. (See Social Studies Core.)
  STRATEGY EXAMPLE: Add instrumentation to familiar songs by playing the beat and simple repeating rhythm/melody patterns (ostinato).

1520-0202. Demonstrate ability to play instruments accurately.

- Determine success in starting and stopping together, keeping a basic beat, and playing requested volume.
- Evaluate success in accurately echoing simple rhythm and/or pitch patterns.

STANDARD 1520-03	**Creating. The student will create music through improvising, arranging, and composing.**

OBJECTIVES

1520-0301. Improvise a variety of rhythms, melodies, and sound effects with the body, voice, and instruments.

- Create simple rhythm and/or melody patterns together.
  STRATEGY EXAMPLE: Consider different timbres, dynamics, pitches, and tempi. Plan, practice, and perform it for classmates.
- Create together a new song and/or a new chant ("rap").
  STRATEGY EXAMPLE: As a class, choose the subject, compose the verse, and consider using some of the simple improvised rhythm/melody patterns created together above. Decide what volume, timbres, and tempo to use. Plan, practice, and perform it for each other. Consider recording it.
- Make and play a simple percussion instrument to provide a needed sound effect in a song or story.
- Compare and contrast creating rhythms and melodic lines in music with creating them in other things. (See Dance, Visual Arts Cores.)

1520-0302. Express ideas, thoughts, and emotions aesthetically through singing, playing, and/or creating.

- Demonstrate aesthetic awareness through exhibiting an appreciation for the subtle beauties inherent in everyday life.
  STRATEGY EXAMPLE: Recognize ways to contribute to the beauties of the moment, identify subtle beauties inherent in daily life, acknowledge that beauty is inherently different for different people.
- Select and express through music an idea, thought, or feeling found in the world; e.g., nature, dance, a picture, a movie, a story, real life.

- Balance reason and emotion in creating, practicing, and performing.

1520-0303. Create and use visual representations of volume, beat, tempo, rhythm patterns, and pitch patterns.

- Represent visually same or different rhythm and/or melody patterns in a song. (See Visual Arts Core.)
  STRATEGY EXAMPLE: Students construct pictures, shapes, use manipulatives to symbolize patterns and explain how their system works.
- Demonstrate how the **staff** diagrams the pitches and the timing of notes in melodic patterns.
- Mark loud/soft (f/p) and fast/slow (allegro/andante) in songs/pieces; identify and respond to these symbols while performing them.

STANDARD 1520-04	**Listening. The student will listen to, analyze, and describe music.**

OBJECTIVES

1520-0401. Recognize quality while creating a music performance.

- Participate and follow directions in a music performance.
- Recognize when people watch the conductor, start and stop together, use a natural and free voice, and play and handle instruments with proper technique.
- Plan, practice, self-assess, refine, and present a simple program that demonstrates all of the skills learned in each of the standards.
  STRATEGY EXAMPLE: Use this as the culminating activity for the last six weeks of each semester. Create together a program which combines and showcases the skills and knowledge gained in music, art, dance, drama, history, etc.

1520-0402. Perceive and respond to the messages in music and the use of music elements.

- Identify when the class listens quietly or otherwise, as directed.
- Describe what the music makes students think about or what it is saying personally.
- Describe the difference between a melody and a rhythm.
- Create body movements that reflect the rhythms of short patterns or entire songs. (See Dance Core.)
- Use body movement to show when the melody goes up, down, or stays the same.
  STRATEGY EXAMPLES: While singing familiar songs, have students trace the overall upward and downward shapes (contours) of the melody in the air, on paper, on the chalkboard, etc. Slowly sing short melodic patterns and have students identify large leaps/small steps in pitch by making correspondingly sized upward/downward gestures with the hand, movements with the body, or tracings on the board or on paper. (See Dance Core.)

- Identify when the music repeats or changes its melodic and/or rhythmic patterns.
- Identify by sight and by sound the string bass, tuba, bassoon, cymbal, clarinet, bass drum, and classroom rhythm instruments. STRATEGY EXAMPLE: Use pictures, names, and gestures.
- Demonstrate familiarity with suggested listening selections by telling a story connected with the writing of the piece and/or naming the title or composer. After being told the composer/title, hum the tune, tap the rhythm, or describe the music in terms of pitch, volume, tempo, and timbre.

Suggested listening for second grade:

Prokofiev: Peter and the Wolf
Rossini: Barber of Seville, "Overture"
Villa Lobos: Little Train of the Caipira
Bernstein: Divertimento for Orchestra, "Turkey Trot"
Stravinsky: Firebird Ballet Suite, "Berceuse"
Williams: Raiders of the Lost Ark, "Main Theme"
Grofé: Grand Canyon Suite
Rodgers: The King and I, "March of the Siamese Children"

These particular masterworks are chosen for their appeal, their potential in demonstrating different music elements, and their suitability to this grade level. There are many other selections which could be substituted and/or added to the list. Consider equally powerful works from the various "non-Western" cultures of the world.

THEATRE LEVEL 2

SIS NUMBER: 1320
SIS CODE: AR

STANDARD 1320-01	**Playmaking. The student will plan and improvise plays based on personal experience and heritage, imagination, literature, and history for informal and formal theatre.**

OBJECTIVES

1320-0101. Plan, with the teacher, appropriate **actions** for all **characters** in a story and other justifiable actions **motivated** by the story.

- Plan and **pantomime** the actions of the characters mentioned in a story.
  STRATEGY EXAMPLE: Tell or read the students a story about caterpillars becoming butterflies; e.g., *Hope for the Flowers.* As caterpillars shed their last skin, they transform into a chrysalis. Use old crumpled newspapers and masking tape to make the chrysalis for each caterpillar. Then with the help of "becoming" music, each new butterfly struggles to get out of their chrysalis one body part at a time. Finally, all emerge as beautiful butterflies. How will they pantomime drying their wings? Finally, with the help of uplifting music, they all risk flying! Identify specific "actions" chosen by students for their character that can be clearly observed in the pantomime.
- Pantomime justifiable actions motivated by a story but not mentioned in the story.
  STRATEGY EXAMPLE: Select a story with lots of interesting and imaginative action; e.g., *Where the Wild Things Are.*

1320-0102. Plan, with the teacher, **dialogue** and **physical attributes** for characters made up of two or more actors.

- Using **human shadow play,** pantomime characters made up of two or more actors interacting with other characters in a poem or a story as the teacher reads it.
  STRATEGY EXAMPLE: Have students create a huge snake or dragon made up of several actors, or a snake or dragon with many heads as in classical mythology. (See Language Arts Core.)
- **Improvise** brief dialogue scenes between two characters in a story. At least one character must be made up of two or more actors.
  STRATEGY EXAMPLE: Have students consider improvising comic scenes between strange creatures meeting for the first time in a public place. Consider creating many headed and strangely arranged aliens.

1320-0103. Plan, with the teacher, a new **complication** that fits the **given circumstances** of a familiar story and adds **tension.** (See Language Arts Core.)

- Plan and **dramatize** a new complication added to a familiar story. STRATEGY EXAMPLE: In *The Lion and the Mouse*, the Mouse pulls the thorn out of the Lion's paw, saves his own life, and gains a friend. Add the complication that the paw is swollen, the Lion can't hunt, and hence can't eat. Now what will the Mouse do to save his own life and help his new friend? A "friend" who is looking very, very hungry.
- Plan and dramatize a new complication that leads to an **alternative ending**. STRATEGY EXAMPLE: In *James and the Giant Peach*, what might be the ending if James falls off the peach in the middle of the night while all are sleeping? In the morning he finds himself on an island in the middle of the ocean. The peach and his new friends are long gone. How could this complication change the ending? Plan and improvise possible changed endings.

STANDARD 1320-02 **Acting. A student will cooperate, imagine and assume roles, explore personal preferences and meanings, and interact in classroom dramatizations.**

OBJECTIVES

1320-0201. Develop **body awareness** and **spatial perception** through movement and pantomime.

- Move **isolated body parts** to an established rhythm. STRATEGY EXAMPLE: Use music with a strong beat. Have students move only one body part at a time. With each drum beat, add an additional body part until everything is moving as directed. (See Dance Core.)
- Use **tension** and **relaxation** to **transform** an object. STRATEGY EXAMPLE: Have students pretend to be ice cream left out on the kitchen counter in the sun. They melt into pools of sticky ice cream. You pretend to pour them back into bowls, place them in the freezer, and refreeze them. (See Dance Core.)
- Pantomime working with **imaginary objects** with attention to detail. STRATEGY EXAMPLE: Have students use imagination and sensory detail. Pretend to open a package and discover that someone has given them a novel tool, toy, or game. Details are important. (See Dance Core.)
- Pantomime the actions of people who build things for a living. STRATEGY EXAMPLE: Students might consider being carpenters building a house, engineers building a bridge, brick layers building a wall, baker building a wedding cake, fashion designer building an outfit, etc. Details are important.

1320-0202. Develop expressive use of the voice.

- Imitate the sound and dialogue of various characters.
  STRATEGY EXAMPLE: Have students talk like a troll, an elf, a clown, an alligator, a kitten, etc.
- Imitate the sounds and dialogue from a familiar story.
  STRATEGY EXAMPLE: The teacher tells a story and stops when sounds and dialogue need to be filled in: "In the distance the sounds of severe thunder could be heard ___________; and as the dark clouds raced towards the sailboat, the Captain said, "_______ ___________." One passenger disagreed, "____________." (See Language Arts Core.)

1320-0203. Develop **sensory awareness** for all five senses.

- Identify a sequence of sounds.
  STRATEGY EXAMPLE: Give each student a long list of sounds, then take the students outside, sit absolutely still, and listen for three minutes. Have students number the sounds they heard in the order they heard them. Describe the sounds identified by the class.
- Increase awareness of different textures. (See Visual Arts Core.)
  STRATEGY EXAMPLE: At desks, ask each student to identify the smoothest thing to touch, the roughest, the warmest, etc.
- Observe detailed behaviors in others.
  STRATEGY EXAMPLE: Have students watch others at lunch to see how the activity of eating with a fork is a different behavior for each person when observed in detail.
- Maintain an olfactory journal.
  STRATEGY EXAMPLE: Have students keep a journal of smells over a couple days, taking time to write down when and where they encountered each smell. Describe each smell to other students.
- Identify and describe specific tastes in isolation from the other senses.
  STRATEGY EXAMPLE: Have students shut eyes, plug noses, and then place small pieces of food on their tongue; e.g., pieces of apple, onion, peanut butter, soda cracker. The student then tastes the piece of food and tries to identify and describe it. Abide by all district health polices concerning the handling and giving of food.

1320-0204. Develop concentration and a concern for detail when working in classroom dramatizations.

- **Stay in the scene.**
  STRATEGY EXAMPLE: Have students pantomime receiving and eating a very messy sandwich. They are at a baseball game and must eat it on their laps. Concentrate on eating the entire sandwich while trying to watch the baseball game. Work for detail while staying in the scene.

- Maintain concentration despite unexpected distractions. STRATEGY EXAMPLE: Have students repeat the pantomime suggested above. Other students will inject unexpected distractions. The distractions must fit the given circumstances of the scene; e.g., someone passes glasses of pop down the row, someone is in the wrong seat, someone has lost a wallet under the seats. The student is to deal with these distractions while maintaining the objectives of finishing the sandwich and watching the baseball game.

VISUAL ARTS LEVEL 2

SIS NUMBER: 1020
SIS CODE: AR

STANDARD 1020-01	**Making. The student will explore and refine skills with art materials, techniques, and processes.**

OBJECTIVES

1020-0101. Explore a variety of art materials while learning new techniques and processes.

- Include new or **novel** art materials in the creation of artworks.
- Use and develop skills for beginning a drawing and other kinds of art; e.g., **blocking-in**, stick figures, gestures.
- Color and draw pictures with the **sky band** extending down from the top of the page to the tops of the mountains, buildings, or horizon.
- Draw vertical objects, such as telephone poles, chimneys, or trees, straight up and down rather than slanting out from the surfaces upon which they may rest.
- Portray people and objects in a more natural size relationship.
- Overlap objects as a method to create a sense of **depth** in a work of art.
- Create an image of a person or object by copying its outline or **contour** onto a piece of paper.
- Make simple **patterns** by repeating dots, lines, shapes, and colors.
- Divide and use colors into "**warm**" or "**cool**" groups.

1020-0102. Handle art materials in a safe and responsible manner.

- Avoid contact with/or inhaling fumes from art materials.
- Store art materials in secure containers so they'll last as long as possible.
- Clean and put back to order art making areas after projects.
- Respect other students' artworks as well as one's own.

STANDARD 1020-02	**Perceiving. The student will analyze, reflect on, and apply the structures of art.**

OBJECTIVES

1020-0201. Analyze and reflect on works of art by their **elements** and **principles**.

- Identify significant works of art that have the appearance of depth.
- Discuss how the use of overlapping objects creates depth in significant artworks.
- Discuss how size may contribute to creating a sense of depth; e.g., two people the same height may appear to be different sizes if one is placed far in the background and the other is placed in the foreground.
- Identify the use of **secondary** and **tertiary** colors in works of art.

1020-0202. Create works of art using the elements and principles.

- Create a work of art with several figures whose sizes in the work indicate their position in the foreground or background.
- Color or paint a work of art using predominantly "warm" or "cool" colors.

STANDARD 1020-03 **Expressing. The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.**

OBJECTIVES

1020-0301. Explore possible **content** and **purposes** in significant works of art.

- Suggest and investigate possible meanings, stories, or interpretations in works of art.
- Speculate whether the meaning of a piece of art had changed from its creation to the present.
- Speculate whether buildings have meanings or portray stories.
- Discuss the effect an abundance of warm or cool colors has on the mood of artworks suggested for this grade level.
- Distinguish between **realistic** and **nonrepresentational** works of art.
- Describe how line, shape, color, and texture are used to express ideas or convey stories in art.

1020-0302. Discuss and choose symbols, ideas, subject matter, meanings, and purposes for artworks.

- Portray an idea or short story in the students' own art work.
- Create a work of art that celebrates an important personal or historical day.
- Explore the functions of art.
  STRATEGY EXAMPLE: Such questions as the following may be used: Are there pieces of art with which you can cook? What kinds of art are used in celebrating events such as holidays or Olympic competitions? Are there some kinds of art that are not meant to be permanent? Is art used when people worship in various churches? Just what is the purpose of art that hangs on a wall or stands in a garden?

STANDARD 1020-04 **Contextualizing. The student will interpret and apply visual arts in relation to cultures, history, and all learning.**

OBJECTIVES

1020-0401. Discover cultures by looking at arts.

- Connect two or more cultures in your neighborhood with the art forms for which they are known.
- Hypothesize why museums collect and display old works of art.

1020-0402. Connect kinds of art with particular cultures, times, or places.

- Begin to understand the effects that locations and the availability of materials have on buildings and crafts of local cultures.
- Connect artworks with their use in celebrations or ceremonies; e.g., parades, powwows, state fairs.

1020-0403. Recognize the connections of visual arts to all learning.

- Create a work of art that reflects part of family history/traditions or neighborhood history/culture.
- Practice sketching as a means of scientific observation or record keeping.

Suggested masterworks and artists for second grade:

"Keeper of the Gate" by Dennis Smith
"Wash Day in Brigham City" by Calvin Fletcher
"Youthful Games" by Gary E. Smith
"Ranchos Church" or flower works by Georgia O'Keeffe
"Peasant Dance" by Pieter Bruegel the Elder
"The I and the Village" by Marc Chagall
"The Blue Boy" by Thomas Gainsborough
"The Virgin Forest" by Henri Rousseau
"The Gleaners" by Jean-François Millet
"Parade" by Jacob Lawrence
"Black Earthenware Bowl" (or other ceramic works) by Maria Martinez

Any significant work of art with which the teacher is familiar and appropriately teaches the standards and objectives of this grade level can be used. This could include works suggested for other grade levels as well as other works by the artists suggested above.

DANCE LEVEL 3

SIS NUMBER: 1430
SIS CODE: AR

STANDARD 1430-01	**Moving. The student will identify and safely demonstrate knowledge of the body and movement skills in performing dance.**

OBJECTIVES

1430-0101. Participate safely and regularly in warm-up activities followed by strengthening, endurance, and flexibility exercises.

- Recognize and avoid possible room or outdoor hazards.
  STRATEGY EXAMPLE: Discuss the hazards of dancing in cold rooms, slippery floors, concrete or tile floors. Practice safety measures; e.g., wear a sweatshirt, wear tennis shoes on concrete. Stay away from obstacles.
- Participate in dance with an awareness of appropriate safety concerns; e.g., warming up before stretching, never bouncing on a stretched muscle, drinking water, knees over toes.
- Understand, define, and demonstrate **personal space** in stationary warm-up activities. Understand **group space** by filling the space evenly in locomotor activities.
- Show an increase in strength, endurance, and flexibility.
  STRATEGY EXAMPLE: To increase strength, lie on back, bend knees with hands behind head and elbows to side, lift head and shoulders toward ceiling while breathing out. To increase endurance, increase repetitions over time. To increase flexibility, in "tailor" sitting position, round back by putting head close to the floor and hold for 16 slow counts.
- Show an increase in coordination, agility, alignment, and balance.
  STRATEGY EXAMPLE: With feet in parallel placement, body straight, and knees over toes, bend knees on count 1, straighten legs on count 2, rise on count 3, and balance for 4, 5, and 6, lower heels and bend knees on 7, straighten legs on 8. Repeat.
- Show an increase in balance and strength.
  STRATEGY EXAMPLE: Stand on one leg, hold other leg, then stretch the leg forward.

1430-0102. Identify and execute **axial** and **locomotor** steps.

- Demonstrate axial movements of bending, twisting, reaching, and turning.
- Demonstrate basic locomotor steps with unusual variations of walk, run, hop, jump, leap, skip, slide, and gallop.
  STRATEGY EXAMPLES: Skip with straight legs in back, feet stretched, and arms stretched to the side.
- Demonstrate increased control in the locomotor steps; e.g., start and stop, vary the tempo, lead with the left as well as the right foot.

STANDARD 1430-02	**Investigating. The student will identify and demonstrate the movement elements in performing dance.**

OBJECTIVES

1430-0201. Expand dance vocabulary with movement experiences in **time**.

- Clap and then move in 6/8 time, accenting the first beat of every measure. Change the body part, direction, level, or energy with each new accent/measure.
- Explore the timing and **dynamics** of nonmetric rhythms through movement.
  STRATEGY EXAMPLE: Discuss words that describe the tempo, duration, and dynamics found in nature, the body, in animals, and mechanical and nonmechanical objects; e.g., ball, eggbeater.
- Move in metric time to the value of whole, half, quarter, and eighth notes.
  STRATEGY EXAMPLE: Stretch for whole note, move in upward direction for half note, downward for two, move one body part on each quarter note, and run for eighth notes.
- After seeing a dance, recognize and describe the use of time.
  STRATEGY EXAMPLE: Identify a movement phrase that used nonmetric or metric time.

1430-0202. Expand dance vocabulary with movement experiences in **space**.

- Create a series of shapes on different levels and design moving transitions between them.
  STRATEGY EXAMPLE: Move in slow motion from a shape at a low level to a shape at a high level, then suddenly move to a shape on a medium level.
- Create simple locomotor combinations of moving forward, backward, sideways, and circling.
- Create with a partner a repeatable locomotor pattern moving through space with meeting, parting, passing, and circling.
- After seeing a dance, discuss the element of space; e.g., recognize the locomotor steps the dancers used.

1430-0203. Expand dance vocabulary with movement experiences using the basic qualities of **energy** and motion.

- Order a sequence of improvised movements that demonstrate changes in quality of motion; e.g., choose descriptive words such as perch, jab, melt, slither.
- After seeing a dance, describe the element of energy.
  STRATEGY EXAMPLE: Identify the kinds of motion qualities the dancers used; e.g., percussive, sustained, vibratory, swing, suspend, collapse, and explode. Explain how these contrasts make the dance more interesting.

STANDARD 1430-03	**Creating. The student will improvise, create, perform, and respond to movement solutions in the art form of dance.**

OBJECTIVES

1430-0301. Explore the process of making a dance.

- Experiment with a movement sequence based on a nonmetric image; e.g., sneeze or a tickle.
- Experiment with a movement sequence or phrase by combining directional changes of locomotor steps that use quarter notes and eighth notes; e.g., walk, hop, run, and jump.
- Make symmetrical or asymmetrical shapes that sustain themselves for the length of whole and half notes. Make these shapes on different levels and/or facing different directions.

1430-0302. Create and discuss movement solutions derived from movement exploration.

- Create and practice a pattern of movement with a clear beginning and a clear ending.
  STRATEGY EXAMPLE: Discuss how movement exploration can become set into a pattern with a beginning and an ending; e.g., compose a phrase on a nonmetric image based on the above exploration and add a beginning symmetrical shape and an ending asymmetrical shape.
- Observe and discuss movement solutions of other classmates/ dancers.
- Evaluate success in using personal space, landing quietly on feet, following directions, remembering sequences, and using unique and/or creative movements.
- Explain how to progress from exploring to making choices to creating **choreography**.
- Demonstrate by moving, drawing, or writing an awareness of how dance can communicate an idea, feeling, or purpose.

STANDARD 1430-04	**Contextualizing. The student will understand and demonstrate dance in relation to its historical and cultural origins.**

OBJECTIVES

1430-0401. Perform and understand dances and singing games from different time periods and cultures.

- Learn and perform simple traditional folk dances or singing games.
  STRATEGY EXAMPLE: Use people in the community as a resource to share their knowledge of folk dances suitable for the age group.
- Observe a live performance or video of ritual and/or folk dance; e.g., Hispanic, Pacific Islanders, Native American, Asian, and African American. Describe the differences in these dance forms, why they are created, and the role they play today.
- Create an original folk dance based on ideas or events within the community; e.g., ideas from local celebrations, current issues, or traffic patterns.

- Create an original ritual or ceremonial dance based on planting, harvesting, or the cycles of seasons.

1430-0402. Recognize and use the language of dance in world culture.

- Study the dance and art of another culture and discuss why these dances were created and why they are still important today.
- Identify the various cultures represented in the community. Discuss the dances, crafts, music, and art that makes each culture unique.

1430-0403. Make connections between dance and other disciplines.

- Create a movement project from an idea from one of the arts. STRATEGY EXAMPLE: Explore ideas from painting such as shape, line, design, color, texture.
- Create a movement project from an idea from literature or poetry. STRATEGY EXAMPLE: Using aspects of space, time, and energy, explore movement ideas from a children's book. Explore the action words that come from the book; e.g., over, under, in and out, through, rolling, gnashing, wild rumpus.
- Create a movement project from an idea from the sciences. STRATEGY EXAMPLE: Explore movement ideas of simple machines. One body part cannot move until another part connects by pushing, pulling, or turning. Do singly, in pairs, in threes, and in fours.

MUSIC LEVEL 3

SIS NUMBER: 1530
SIS CODE: AR

STANDARD 1530-01	**Singing. The student will develop the voice and body as instruments of musical expression.**

OBJECTIVES

1530-0101. Demonstrate ability to sing in tune on an assigned part, with expression and free from strain.

- Sing a variety of many simple songs and singing games in tune, in a **natural voice**, free from strain.
- Use the speaking and singing voice in a creative way to characterize a chosen text through manipulation of pitch, volume, **tempo**, and **timbre**.
- Judge success in singing an assigned part in rounds, call and response, and spoken/sung accompanying chants.
- Evaluate success in singing memorized songs together with expressive precision.
  STRATEGY EXAMPLE: Review the meaning of and symbols for *ritardando, accelerando, allegro, andante, piano*, and *forte*. Identify when these words and symbols are used in the music. Judge ability to interpret these signs and symbols into the performance of the music and success in staying together.
- Determine success in singing simple rhythm and pitch patterns accurately.
  STRATEGY EXAMPLE: Work together in echo to one another, including opportunities to respond individually. For **rhythm** patterns, include whole, half, quarter, and eighth notes; tied notes; quarter, half, and whole rests. Use 2/4, 3/4, and 4/4 **meters**. For pitch patterns, include *so, mi, la, do,* and *re*.

1530-0102. Use body movement to internalize sounds. (See Dance Core.)

- Demonstrate the beat and pattern of accents through clapping, marching, dancing, hand jives, and/or circle games.
- Reflect the repetitions and changes in timbre, melodic patterns, rhythm patterns, **dynamics**, or tempo through body movement.
  STRATEGY EXAMPLE: Create different body shapes and/or use different body energies to characterize different timbres.

1530-0103. Discover how songs, singing games, and dances relate to the various cultures in the community. (See Social Studies Core.)

- Share songs, instruments, and music enjoyed by various cultures in the community.
- Describe how music is used by cultures in the community.
- Play singing games, enjoy traditional folk dances, patriotic songs, and musical stories that have originated in the cultures of the community. Explain what they mean personally.

STANDARD 1530-02 **Playing. The student will play instruments as a means of musical expression.**

OBJECTIVES

1530-0201. Discover and demonstrate sounds on simple instruments from the classroom and various cultures.

- Demonstrate various timbres and effects of simple instruments.
- Judge success in using proper playing and handling techniques on a variety of classroom instruments.
- Add instrumental sounds to known songs of various cultures. (See Social Studies Core.)

1530-0202. Perform independently or with others with expression, a steady and accurate beat, and correct rhythm and melody patterns on a variety of simple instruments, including hands and feet.

- Assess success in playing with a beautiful tone.
- Decide success in making clean entrances and cut offs.
- Determine success in playing at indicated dynamics (volumes).
- Evaluate success in playing at specified tempo.
- Judge success in playing a steady beat with accuracy on any instrument.
- Decide success in playing strong/weak beats in meters of 2, 3, and 4. (See Dance Core.)
- Rate success in playing melody and rhythm patterns on simple instruments; e.g., **ostinato**, or simple echoing to teacher while singing.
- Evaluate success in reading simple rhythms; e.g., half, quarter, eighth, tied note/rest rhythms in 2/4 and 3/4 on a single pitch.

STANDARD 1530-03 **Creating. The student will create music through improvising, arranging, and composing.**

OBJECTIVES

1530-0301. Create original music and add expression and timbres to existing music.

- Create simple rhythm and/or melody patterns together. STRATEGY EXAMPLE: Improvise patterns by echoing back and forth. Manipulate in a variety of ways; e.g., tempo, dynamics to achieve varied effects. Experiment with varied timbres, first with the voice and then with found sounds or instruments.
- Improvise a soundtrack for a story and/or a poem. STRATEGY EXAMPLE: Particularly consider different timbres. If desired, include effects with various dynamics, pitches, and tempi. Plan, practice, and perform it for classmates.
- Experiment with and create together new timbres for familiar songs. STRATEGY EXAMPLE: After exploring different timbral effects, plan, practice, and perform the pieces for each other.

- Create together a new song and/or a new chant ("rap").
  STRATEGY EXAMPLE: As a class choose the subject, compose the verse, and consider using some of the simple improvised rhythm/melody patterns created together above. Consider solo/chorus (call/response) for the structure. Decide what volume, timbres, and tempo to use. Consider adding timbral effects with repeating patterns or other accompaniments on various instruments. Plan, practice, and perform it for each other. Think about recording it.
- Build and demonstrate a simple wind instrument to provide needed sounds for any of the above projects.
- Compare and contrast creating different timbres in music with creating varied "colors" in other things. (See Dance, Theatre, Visual Arts Cores.)

1530-0302. Express ideas, thoughts, and emotions aesthetically through singing, playing, and/or creating.

- Exhibit through music an appreciation for the subtle beauties inherent in everyday life.
  STRATEGY EXAMPLE: Select and express through music an idea, thought, or feeling found in the world; e.g., nature, dance, a picture, a movie, a story, real life.
- Balance reason and emotion in creating, practicing, and performing.

1530-0303. Use visual representations of sound to document arrangements and compositions.

- Notate as a class short rhythm and pitch patterns created by the teacher, individuals, and the class.
  STRATEGY EXAMPLE: Begin with abbreviated staff, rhythm/pitch shorthand and move to full notation. Limit to quarters and eighths in pitches, including no more than *do, re, mi, so, la.*
- Explain quarters and eighths, 2/4 and 3/4 meter, and the subsequent bar lines and measures in rhythm patterns.
- Identify and explain steps, skips, and leaps in melodies and pitch patterns notated on staff.
- Draw and explain use of the five-line staff, G-clef, names of lines and spaces in G-clef.

STANDARD 1530-04	**Listening. The student will listen to, analyze, and describe music.**

OBJECTIVES

1530-0401. Recognize quality while creating a music performance.

- Examine personal success and the achievement of others in the following: stage presence; watching the conductor; keeping a steady beat; singing in a voice free from strain; using proper playing and handling techniques of instruments; performing correct volume, pitches, and rhythm; starting and stopping together.
- Formulate suggestions for improvement in music performances referring to the skills listed above.

- Plan, practice, self-assess, refine, present, and reflect on a simple performance that demonstrates all of the skills learned in each of the standards.
  STRATEGY EXAMPLE: Use this as the culminating activity for the last six weeks of each semester. Create together a program which combines and showcases the skills and knowledge gained in music, art, dance, drama, history, etc.

1530-0402. Perceive and respond to messages in music and the use of music elements.

- Explain, demonstrate, and judge own ability to exhibit appropriate audience etiquette according to type of musical performance. (See Theatre Core.)
- Describe what the music makes one think about or what it is saying to them personally.
- Describe how the music can repeat and change to form a rondo (ABACA).
- Identify the timbre and physical appearance of cello, oboe, French horn, voices, and classroom instruments by sight and by listening.
- Demonstrate familiarity with suggested listening selections.
  STRATEGY EXAMPLE: Identify the piece on hearing the music by telling a story connected with the writing of it and/or naming the title or composer. After being told the composer/title, hum the tune, tap the rhythm, or describe the music in terms of pitch, volume, tempo, and timbre.
- Categorize instruments by general timbre and types into families.
- Determine how various timbres are used in music to express ideas, feelings, story lines, etc.

Suggested listening for third grade:

Delibes: *Coppelia*, "Waltz of the Doll"
Grieg: *Peer Gynt Suite*, "In the Hall of the Mountain King"
Norwegian Dance No. 2
Beethoven: *Für Elise*
Mozart: *Concerto for Horn and Orchestra #2*, Movement 3, "Rondo"
Prokofiev: *The Love for Three Oranges*, "March"
Saint-Saens: *Carnival of the Animals*, "The Swan"

These particular masterworks are chosen for their appeal, their potential in demonstrating different music elements, and their suitability to this grade level. There are many other selections which could be substituted and/or added to the list. Consider equally powerful works from the various "non-Western" cultures of the world.

THEATRE LEVEL 3

SIS NUMBER: 1330
SIS CODE: AR

STANDARD 1330-01	**Playmaking. The student will plan and improvise plays based on personal experience and heritage, imagination, literature, and history for informal and formal theatre.**

OBJECTIVES

1330-0101. Plan, with the teacher, **interrelated characters** in a **classroom dramatization.**

- Plan and pantomime interrelated characters in a classroom dramatization.
  STRATEGY EXAMPLE: Have students divide the class in half. Each half pretends to be a carnival that travels to small towns around the country. What no one knows is that these two carnivals are from the future. Their entertainment and games offer hints of a world that exists only in our imaginations. Plan the carnivals and create the entertainment and games that come from the future. Take turns visiting each other's carnivals. What conflicts or tensions might exist between the carnival people and the townspeople? The teacher should be in-role with the students from beginning to end. What do these future games and entertainment tell us about the future?

- Plan and **improvise** interrelated characters in an opened-ended dramatic situation.
  STRATEGY EXAMPLE: Have students pretend they are riding a merry-go-round at the state fair. Very few people know each other. Suddenly, a loud thud is heard on the roof and a huge helicopter lifts the entire merry-go-round off the ground and flies off with it. How will they help each other hang on? What happens next? Why is this happening? How does the story end? Name several ways in which all characters are interrelated.

1330-0102. Plan, with the teacher, **dialogue** and **physical attributes** for characters experiencing high **tension**.

- Plan and improvise a brief scene where one character, alone, is experiencing high tension.
  STRATEGY EXAMPLE: Have students consider urgent situations in everyday life; e.g., late for the school bus but can't find shoes, locked out at home in a storm and trying to get in, accidentally threw year-long class project in huge garbage dumpster at school.
- Plan and improvise dialogue and physical attributes in a scene between two characters experiencing high tension.
  STRATEGY EXAMPLE: In *Cinderella,* have students, in pairs, consider the part where Cinderella's mean Stepsisters try frantically to make the glass slipper fit.

1330-0103. Plan, with the teacher, **alternative endings** to a familiar story.

- Create and improvise a new ending to a familiar story.
  STRATEGY EXAMPLE: What if a turn of events made Cinderella a Princess and the Prince a poor man?
- Create and improvise several new endings to one familiar story.
  STRATEGY EXAMPLES: Have students create a different ending from the viewpoint of several characters in the story of *Cinderella*; e.g., the Stepmother, the Stepsisters, the Fairy Godmother, and the Carriage Animals, etc.

STANDARD 1330-02 **Acting. A student will cooperate, imagine and assume roles, explore personal preferences and meanings, and interact in classroom dramatizations.**

OBJECTIVES

1330-0201. Develop **body awareness** and **spatial perception** through movement and pantomime. (See Dance Core.)

- Use large rhythmic movements in space.
  STRATEGY EXAMPLE: Have students use their bodies to "paint" in space with the music, while others try to figure out what they are painting; e.g., modern art, famous events, landscapes, people, places, things, etc.
- Use movement to endow animals with human traits and vice versa.
  STRATEGY EXAMPLE: In groups of three and four, have students create circus acts that include at least one human being in each act; e.g., a trapeze act with monkeys and humans, a bear act, a lion act, a clown act with seals and humans. Repeat the activity. This time the audience is made up of all animals that have come to see the humans perform under the control of the animals. What circus acts would animals like to see humans perform for them?
- Use clear pantomime to communicate one person's idea.
  STRATEGY EXAMPLE: In pairs, have students pretend to take another student to a special place and show them around. Have the visiting student report to the class what was experienced.
- Use clear pantomime to communicate a group idea.
  STRATEGY EXAMPLE: Working in small groups, have students figure out some things in nature they all agree are things to be thankful about; e.g., sun and rain causing the flowers to grow, trees to climb and hug, caves to explore. Each group will find a way to pantomime all input as one group idea.

1330-0202. Develop expressive use of the voice.

- Use clear **diction**. (See Music Core.)
  STRATEGY EXAMPLE: Have students sing or speak nursery rhymes together in groups of four. Others will respond to the clarity of the diction and the unity of the foursome.
- Use **pitch**, **tempo**, and **tone** quality to create unique voice qualities.
  STRATEGY EXAMPLE: Have students imitate the voices of their favorite cartoon characters. Improvise a scene that takes place in life every day; e.g., they engage in conversation with other people while using cartoon voices. How does this change communication and message?

1330-0203. Develop body **sensory awareness** and **sensory recall.**

- Use the senses to listen, observe, and discriminate.
  STRATEGY EXAMPLE: Divide class into four lines or teams. The first person in each line listens to the teacher say, "large black triangle!" The team that finds, goes to, and touches it first gets a point. Whole team must touch it.
- Use sensory recall to pantomime walking over pretend surfaces.
  STRATEGY EXAMPLE: Have students consider using environments like thick grass, hot pavement, slippery rocks, deep mud, etc.

1330-0204. Develop cooperation and patience when working with others in classroom dramatizations.

- Demonstrate cooperation while **staying in the scene**.
  STRATEGY EXAMPLE: In a pantomime, have students, in pairs, cooperate to help each other escape over and through dangerous pretend obstacles such as deep mud, thorn bushes, hot sand, rope bridge, barbed wire fence, etc.
- Demonstrate patience **in-role**.
  STRATEGY EXAMPLE: Have students, in pairs, escape across a pretend rope bridge. One person is injured and weak, and the other must be responsible for guiding both of them across safely. Because of the injury, they must move very, very slowly.

STANDARD 1330-03 **Understanding Art Forms. The student will compare, connect, and incorporate art forms by describing and analyzing methods of presentation and audience response for theatre and dramatic media, including film, television, electronic media, and other art forms.**

OBJECTIVES

1330-0301. Understand and practice appropriate audience behavior when attending live theatre.

- Understand that an appreciative audience helps the actors do their best.
  STRATEGY EXAMPLE: Discuss questions in class like: How many of you have been to a live play? How does that experience differ from going to a movie? A circus? A sports event? Do actors know you are there? How do they know? How can an audience help or hinder actors?
- Understand that **audience etiquette** requires specific behaviors.
  STRATEGY EXAMPLE: With your help, have the students make a list of etiquette behaviors important to live theatre; e.g., promptness, good listening and watching, appropriate laughter and applause, inappropriate noise control, most always no food or drink, limited coming and going. Discuss why these behaviors are important. Have students role-play the effects of bad etiquette on live actors.

1330-0302. Understand the use of **visual, aural, oral,** and **kinetic** elements in live theatre. (See Visual Arts Core.)

- Identify visual, aural, oral, and kinetic elements and explain how they are used in live theatre.
  STRATEGY EXAMPLE: Have students attend a live theatre production; e.g., *Charlotte's Web.* Then have students identify visual, aural, oral, and kinetic elements and explain how these elements were used in the live theatre production they attended.
- Identify visual, aural, oral, and kinetic elements and explain how their use in an animated film is similar to and different from their use in live theatre.
  STRATEGY EXAMPLE: Watch an animated film; e.g., *Charlotte's Web.* Have students identify elements and discuss similarities and differences between the art forms of animated film and live theatre.

VISUAL ARTS LEVEL 3

SIS NUMBER: 1030
SIS CODE: AR

STANDARD 1030-01	**Making. The student will explore and refine the application of media, techniques, and artistic processes.**

OBJECTIVES

1030-0101. Explore a variety of art materials while learning new techniques and processes.

- Practice using skills for beginning drawings; e.g., **blocking-in**, stick figures, or drawing the action or gesture of a figure.
- Use simplified forms, such as cones, spheres, and cubes, to begin drawing more complex forms.
- Paint with complementary color schemes.
- Make one color dominant in a painting.
- Create the appearance of depth by drawing distant objects smaller and with less detail than objects in the foreground.
- Establish more natural size relationships among objects in drawings.
- Portray cast shadows as falling opposite their source of light.
- Explore the design possibilities of a **3-D** object by examining views of it from many angles.

1030-0102. Use a broad range of art materials in supporting the visual arts needs at school.

- Use as many art materials as possible to help decorate the room.
- Use new art materials and newly learned techniques and processes to celebrate important days and historical events.

1030-0103. Handle art materials in a safe and responsible manner.

- Ventilate the room to avoid inhaling fumes from art materials.
- Dispose and/or recycle waste art materials properly.
- Clean and put back to order art making areas after projects.
- Respect other students' artworks as well as one's own.

STANDARD 1030-02	**Perceiving. The student will analyze, reflect on, and apply the structures of art.**

OBJECTIVES

1030-0201. Analyze and reflect on works of art by their **elements** and **principles**.

- Determine how artists create a dominance in their work; e.g., size, repetition, and **contrast**.
- Examine significant works of art and point out how the artists have created an **illusion** or **feeling of depth**.

1030-0202. Create works of art using the elements and principles.

- Identify dominant elements in significant works of art.
- Group some significant works of art by a common element or visual characteristic.
- Discover how an artist has thoughtfully used all of the space within an artwork.
- Create a work of art that uses all of the space on the paper.
- Create a work of art that uses contrast to create a **focal point**. Use that to convey the most important idea or part of the work.

STANDARD 1030-03 **Expressing. The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.**

OBJECTIVES

1030-0301. Explore possible **content** and **purposes** in significant works of art.

- Explain possible meanings or interpretations of some significant works of art.
- Invent possible stories that may explain what is going on in these same works of art
- Discuss how an artist's work might be different if it is displayed publicly as opposed to being displayed at home.
- Describe the difference between crafts and arts; e.g., some crafts have more art in them than other crafts; some crafts are for display and not for practical use. For example, you wouldn't want to cook in some precious ceramic vessels.

1030-0302. Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for their own artworks.

- Group significant works of art according to theme or subject matter.
- Judge which works of art most clearly communicate through the use of symbols.
- Create symbols in art that express individual or group interests.
- Create a work of art that uses a similar subject matter, symbol, idea, and/or meaning found in a significant work of art.
- Select some art for public display around the school.

STANDARD 1030-04 **Contextualizing. The student will interpret and apply visual arts in relation to cultures, history, and all learning.**

OBJECTIVES

1030-0401. Compare the arts of different cultures to explore their similarities and diversities.

- Describe why different cultures may have used different materials to create their arts and crafts.
- Hypothesize why homes and buildings have generally become larger in modern times.

1030-0402. Connect various kinds of art with particular cultures, times, or places.

- Predict how a work of art or a craft can be connected to an ancient culture.
- Describe why a local craft or art form looks like it was made in your area.

1030-0403. Recognize the connection of visual arts to all learning.

- Use a visual arts form as a help in expressing an idea in a nonart subject; e.g., a science project, the writing of a poem, a social studies project.
- Create a **tableau** using body shapes invented in dance with elements and principles learned in art.
  STRATEGY EXAMPLE: Group the brightest shirt colors of participants to make a focal point, overlap some participants with others to create a sense of depth, arrange participants to form a variety of lines.
- Explore personality or achievements of famous people by examining a significant portrait of them.

Suggested masterworks and artists for third grade:

"Factory Worker" by Mahonri Young
"Channel Three" by Edith Roberson
"Riders of the Range" by Paul Salisbury
"The Cradle" by Berthe Morisot
"My Gems" by William Harnett
"Enamel Saucepan" or other works by Pablo Picasso
"Man in the Golden Helmet" and other works by Rembrandt van Rijn
"La Grande Jatte" by Georges Seurat
"Summertime" by Romare Bearden

Any significant work of art with which the teacher is familiar and appropriately teaches the standards and objectives of this grade level can be used. This could include works suggested for other grade levels as well as other works by the artists suggested above.

DANCE LEVEL 4

SIS NUMBER: 1440
SIS CODE: AR

STANDARD 1440-01	**Moving. The student will identify and safely demonstrate knowledge of the body and movement skills in performing dance.**

OBJECTIVES

1440-0101. Participate safely and regularly in warm-up activities followed by strengthening, endurance, and flexibility exercises.

- Recognize and avoid hazards in the environment; e.g., cold or hot rooms, slippery floors, dancing on concrete or tile.
- Recognize and implement safe dance practices.
  STRATEGY EXAMPLE: Drink water, warm up the body before stretching, practice soft landings, never bounce on a stretched muscle or force a stretch.
- Discuss and understand **personal** and **group space**.
  STRATEGY EXAMPLE: To warm up the body and to fill the space evenly, walk through the space for 16 counts, then stretch own way for 16, walk for 8 counts, then stretch in a different way for 8, walk for 4 counts, then stretch for 4, walk for 4 again, stretch for 4.
- Show an increase in strength, endurance, and flexibility.
  STRATEGY EXAMPLE: For strength, with feet parallel bend knees over toes, keeping back straight and heels on the floor; straighten legs; rise on toes and then lower heels. For endurance, increase repetitions over time. For flexibility, regularly stretch with legs and feet together while sitting, and rounding the head toward the knees, keeping the knees straight, taking 16 slow counts before releasing.
- Show an increase in coordination, agility, alignment, and balance.
  STRATEGY EXAMPLE: For balance, stand very tall on one leg, hold knee of other leg, then stretch leg forward and slowly lower to floor.
- Discuss a variety of possible goals; identify two personal goals to improve oneself as a dancer; e.g., fully extending feet, focus, balance, rhythmic accuracy, concentration.

1440-0102. Identify and execute **axial** and **locomotor** steps.

- Demonstrate axial movements of bending, twisting, reaching, and turning.
- Identify the five simple locomotor steps and the three complex locomotor steps; i.e., walk, run, leap, hop, and jump are simple; skip, slide, and gallop are complex.
- Review and execute the locomotor steps of walk, run, leap, hop, and jump, skip, slide, and gallop while moving through space.

- Understand and demonstrate teacher-created combinations of the basic locomotor steps of walk, run, leap, hop, jump, skip, gallop, and slide.
  STRATEGY EXAMPLE: The teacher creates a simple or complex locomotor pattern such as walk, hop, walk, leap, walk, jump, and hop.
- Create one's own locomotor pattern that moves across the floor and that can be repeated; utilize no more than four different locomotor steps.

STANDARD 1440-02	**Investigating. The student will identify and demonstrate movement elements in performing dance.**

OBJECTIVES

1440-0201. Expand dance vocabulary with movement experiences in **time**.

- Clap and move the primary and secondary accents of 4/4 and 6/8 measures.
- Move the length of a 16-count metric phrase.
  STRATEGY EXAMPLE: Create a 16-count metric phrase to include whole notes, 2 half notes, 4 quarter notes, 8 eighth notes. Next, create a new rhythm pattern by rearranging the sequence, keeping like note values together; e.g., 2 half notes, 8 eighth notes. Perform the rhythm pattern at slower and faster tempos.
- Listen to various **forms** of music and (1) brainstorm about movement possibilities in relationship to the music, (2) improvise movement possibilities, and (3) discuss new or unusual solutions discovered for making dances. (See Music Core.)
- Recognize simple forms; e.g., ABA (chorus, verse, chorus) and simple rounds. Create movement phrases using the above forms. (See Music Core.)
- After seeing a dance, identify the musical forms used in the dance; e.g., ABA, round. (See Music Core.)

1440-0202. Expand dance vocabulary with movement experiences in **space**.

- Identify and demonstrate **positive and negative space** by making shapes individually and with each other.
- Create shapes that are off-balance or off-center, shapes that have a narrow base (e.g., balancing on one foot or one knee), and shapes that have a wide base (e.g., supporting the body's weight on two hands and two feet).
- Explore shapes with a partner, connecting body parts; e.g., knee, elbow, foot, head, leg, back.
- Explore spatial concepts by drawing patterns.
  STRATEGY EXAMPLE: Create a diagram for movement on the floor using curved, straight, or zigzag paths. Determine where each dancer begins and ends; e.g., on or off stage, groupings, and/or spacial arrangements as dancers move through the diagram. Perform the chosen movement for the class.
- After seeing a dance, identify spacial qualities such as use of focus, range of motion, positive and negative space.

1440-0203. Expand dance vocabulary with movement experiences using the basic qualities of **energy** and motion.

- Improvise movement to demonstrate various qualities of motion; e.g., hover, slither, slash, press, and perch.
- Create a sequence demonstrating varying qualities of motion; e.g., hover, slither, slash, press, and perch.
- After seeing a dance, recall a movement phrase that used a particular kind of energy. Identify the energy quality.

STANDARD 1440-03	**Creating. The student will improvise, create, perform, and respond to movement solutions in the art form of dance.**

OBJECTIVES

1440-0301. Explore the process of making a dance.

- Explore contrasting qualities, such as heavy and light movement, with various body parts and discuss the differences.
- Pantomime sports activities, then abstract them into dance.
  STRATEGY EXAMPLE: Exaggerate or diminish the movement, make part of it faster and part of it slow motion, make part of it harder and softer. Distort, repeat, or perform the action with a different body part or backwards.
- Explore with a partner the spatial relationship of meeting, parting, and passing.

1440-0302. Create and perform movement solutions derived from movement explorations.

- Create and set sequences of spatial relationships by recalling phrases from the above improvisations.
  STRATEGY EXAMPLE: With a partner, create a composition of entering, meeting, parting, and passing.
- Observe and discuss movement solutions of other classmates/dancers.
  STRATEGY EXAMPLE: Evaluate success in using personal space, landing quietly on feet, following directions, remembering sequences, and using unique or creative movements.
- Explain how to progress from exploration, to making choices, to creating **choreography**.
- After seeing a dance concert, discuss dance production.
  STRATEGY EXAMPLE: Talk about how the costumes, lighting, scenery, props, and music can impact the dance.
- After seeing a concert, evaluate the performance.
  STRATEGY EXAMPLE: Describe what the dance might be about; describe unique or creative movements the dancers performed and what the choreographer used to communicate ideas, feelings, or moods; identify the skills a dancer must have such as strength, flexibility, endurance, coordination, agility, balance.
- Demonstrate by moving, drawing, or writing an awareness of how dance can communicate an idea, feeling, or purpose.

STANDARD 1440-04	**Contextualizing. The student will understand and demonstrate dance in relation to its historical and cultural origins.**

OBJECTIVES

1440-0401. Create, perform, and understand dances from different time periods and cultures. (See Social Studies Core.)

- Learn and perform folk dances associated with the history of the state.
- Create a group folk dance to celebrate a historic event or holiday.
- Create an event that explores dance, music, food, and art of chosen cultures.

1440-0402. Recognize and understand the universal language of dance in a world culture–past and present. (See Social Studies Core.)

- Gather information and discuss the culture and the contributions made by various ethnic groups who make up the state's diverse community; e.g., Hispanic, Pacific Islanders, Native American, Asian, and African American.
- Attend a performance or watch a video of dancers from various ethnic communities and discuss the characteristics of the traditional dances.
- Define and discuss classical dance forms; e.g., ballet, modern dance, jazz, or tap dance.

1440-0403. Make connections between dance and other disciplines.

- Create a dance project from another art form.
  STRATEGY EXAMPLE: Observe a sculpture and notice the volume, depth, energy, three dimensionality, texture, etc. After observing, choose two or more qualities listed above and develop a movement composition reflecting those qualities.
- Create a dance project from literature or poetry.
  STRATEGY EXAMPLE: Using cinquain poetry form, assign contrasting movement choices to the nouns, adjectives, and action words. Think of synonyms for these words. Explore. Create own dance movement in cinquain form.
- Create a dance project from the sciences.
  STRATEGY EXAMPLE: Assign a movement and a rhythmic value to a penny, nickel, dime, quarter, and half dollar. Create a movement phrase that represents this proper change for a particular math problem.

MUSIC LEVEL 4

SIS NUMBER: 1540
SIS CODE: AR

STANDARD 1540-01	**Singing. The student will develop the voice and body as instruments of musical expression.**

OBJECTIVES

1540-0101. Demonstrate ability to sing in tune on an assigned part, with expression, accuracy, and free from strain.

- Sing a variety of many simple songs and singing games in tune, in a **natural voice**, free from strain.
- Use the speaking and singing voice in a creative way to characterize a chosen text through manipulation of pitch, volume, **tempo**, and **timbre**.
- Evaluate success in singing an assigned part.
- Judge success in performing memorized songs together with expressive precision.
  STRATEGY EXAMPLE: Look for phrases and the best places to breathe. Review the meaning of and symbols for **fermata, largo, moderato, pianissimo**, and **fortissimo**. Identify when these words and symbols are used in the music. Rate ability to interpret these indications into the music and success in staying together.
- Determine success in singing simple **rhythm** and pitch patterns accurately.
  STRATEGY EXAMPLE: Work together in echo to one another, including opportunities to respond individually. For rhythm patterns, include whole, half, quarter, and eighth notes; tied notes; 4 beamed sixteenth notes, quarter, half, and whole rests. Use 2/4, 3/4, and 4/4 **meters**. For pitch patterns include **so, mi, la, do, re,** low **la**, and high **do**.

1540-0102. Use body movement to internalize sounds. (See Dance Core.)

- Demonstrate the beat and the pattern of accents through clapping, tapping, marching, hand jives, and circle games.
- Show changes in meter, melodic direction, **dynamics**, timbre, tempo, rhythm, and **form** through body movement.
  STRATEGY EXAMPLE: Change directions, energies, levels, locomotor movements, etc., in reflection of the contrasts and variations in the form.

1540-0103. Discover how songs, singing games, and dances relate to various cultures in the history of Utah. (See Social Studies Core.)

- Share songs, instruments, and music enjoyed by various cultures in the history of Utah.
- Describe how music is used by cultures in Utah's history.
- Play singing games, enjoy traditional folk dances and patriotic songs related to the cultures of Utah's history. Explain what they mean personally.

STANDARD 1540-02 **Playing. The student will play instruments as a means of musical expression.**

OBJECTIVES

1540-0201. Discover and demonstrate sounds on simple instruments of the classroom and various cultures.

- Demonstrate various timbres and effects of simple instruments.
- Judge success in using proper playing and handling techniques on a variety of classroom instruments.
- Add instrumental sounds to known songs of various cultures. (See Social Studies Core.)

1540-0202. Perform independently or with others simple melodies and accompaniments on classroom instruments.

- Evaluate success in playing with a beautiful tone, steady beat, starting/stopping together, and at indicated volume and tempo on a variety of classroom instruments.
- Judge success in playing simple melodies on the recorder or keyboard by rote and/or note reading.
- Rate success in playing even, dotted, and syncopated and rhythm/melody patterns in echo to the teacher.
- Determine success in accompanying without covering up the melody.
- Assess ability to make good musical sense by "breathing" where the phrases are.
  STRATEGY EXAMPLE: Determine the basic form of the piece by marking the repetitions, contrasts, and variations. Plan where it makes sense to "breathe." Play accordingly.

STANDARD 1540-03 **Creating. The student will create music through improvising, arranging, and composing.**

OBJECTIVES

1540-0301. Create original music and add expression and new form to existing music.

- Improvise simple rhythm and/or melody patterns to echo back and forth, and manipulate in a variety of ways to organize into different forms.
  STRATEGY EXAMPLE: Working first with the voice, and then with found sounds or instruments, experiment with the organization of the phrases. Consider the forms of call/response, theme and variations, etc.
- Improvise a soundtrack for a story and/or a poem.
  STRATEGY EXAMPLE: Consider effects with various dynamics, timbres, pitches, and tempi. Plan, practice, and perform it for classmates.
- Create variations in the form of a song.
  STRATEGY EXAMPLE: Create an introduction or an ending (coda). Devise a new "C" section or add variations to the "A" sections.

- Create together a new song and/or a new chant ("rap").
  STRATEGY EXAMPLE: As a class, choose the subject, compose the verse, and consider using some of the simple improvised rhythm/melody patterns created together above. Strive for intentional contrasts in the phrases to create interest and for repetitions to achieve unity. Decide what volume, timbres, and tempo to use. Plan, practice, and perform it for each other. Think about recording it.
- Build and demonstrate a simple string instrument to provide a needed effect for any of the above projects.
- Compare and contrast creating forms in music with creating forms in other things; e.g., visual arts, dançe, drama, poetry, etc. (See Dance, Language Arts, Theatre, Visual Arts Cores.)

1540-0302. Express ideas, thoughts, emotions aesthetically through singing, playing, and/or creating.

- Exhibit through music an appreciation for the subtle beauties inherent in everyday life.
  STRATEGY EXAMPLE: Select and express through music an idea, thought, or feeling found in the world; e.g., nature, dance, a picture, a movie, a story, real life.
- Balance reason and emotion in creating, practicing, and performing.

1540-0303. Use the **staff** system to document arrangements and compositions limited rhythmically to quarter notes/rests and eighth note pairs, and limited melodically to *do, re, mi, so, la.*

- Notate as a class short rhythm and pitch patterns as played or sung by the teacher, individuals, and the class.
- Explain quarters and eighths, 2/4 and 3/4 meter, and the subsequent bar lines and measures in rhythm patterns.
- Identify and explain steps, skips, and leaps in melodies, and pitch patterns notated on staff.
- Draw and explain the use of the five-line staff, G-clef, names of lines and spaces in **G-clef**, and **sharps/flats**.

STANDARD 1540-04	**Listening. The student will listen to, analyze, and describe music.**

OBJECTIVES

1540-0401. Recognize quality while creating music performances.

- Examine personal success and the achievement of others in stage presence; watching the conductor; keeping a steady beat; singing in a voice free from strain; using proper playing and handling techniques of instruments; performing correct volume, pitches, and rhythm; starting and stopping together.
- Formulate suggestions for improvement in musical performances referring to the skills listed above.

- Plan, practice, self-assess, refine, present, and reflect on a simple performance that demonstrates all of the skills learned in each of the standards.
  STRATEGY EXAMPLE: Use this as the culminating activity for the last six weeks of each semester. Create together a program which combines and showcases the skills and knowledge gained in music, art, dance, drama, history, etc.

1540-0402. Perceive and respond to the messages in music and the use of music elements.

- Explain, demonstrate, and judge ability to exhibit appropriate audience etiquette according to type of musical performance. (See Theatre Core.)
- Explain how the music can communicate a certain meaning or serve a specific purpose.
  STRATEGY EXAMPLE: Describe what the music makes one think about or what it is saying personally. As a class, construct possible meanings or purposes of the music.
- Demonstrate how the repetition and contrast of phrases create musical forms.
- Illustrate how forms and structures affect an environment and relate to science, art, theatre, dance, mathematics, health, and literature.
- Identify by sight and sound and categorize into instrument families the trombone, tuba, and viola.
- Describe and identify the following in familiar songs and listening selections: solo/chorus (call/response), AB, ABA, rondo, theme and variations, introduction, and ending (**coda**).
  Form Examples:
    - AB (verse and refrain): Cielito Lindo, La Cucaracha, Get Along Little Doggies, Silver Bells, Old Dan Tucker, Oh Susanna, Old Joe Clark
    - ABA: This Land Is Your Land, Shoo Fly, Get On Board, Soldier, Soldier
    - Rondo: La Raspa
    - Theme and Variations:
        - Mozart - *Variations on "Twinkle"*
        - Gliere - *The Red Poppy*, "Russian Sailor's Dance"
    - Coda: Blowin' in the Wind
    - Introduction: Rock Around the Clock
    - Solo/Chorus (call and response): Erie Canal, Li'l Liza Jane, Kum Ba Yah
- Demonstrate familiarity with suggested listening selections.
  STRATEGY EXAMPLE: Identify the piece on hearing the music by telling a story connected with the writing of the piece and/or naming the title or composer. After being told the composer/title, hum the tune, tap the rhythm, or describe the music in terms of pitch, volume, tempo, and timbre.

Suggested listening for fourth grade:

Copland: *Rodéo,* "Hoedown," "Buckaroo Holiday," "Waltz," "Corral Nocturne"
Handel: *Royal Fireworks Music,* "Minuet II"
Water Music, (Suite in D Major HWV 349), "Hornpipe"
Mozart: *Symphony de Fanfares,* "Variations on Ah, Vous Dirai-je Maman"
Mouret: *Rondeau*
Bizet: *L'Arlesienne Suite No. 1,* "Overture"
Willson: *The Music Man*
Other Broadway musicals may be considered such as *Oklahoma, Carousel, Sound of Music, South Pacific, The King and I.*

These particular masterworks are chosen for their appeal, their potential in demonstrating different music elements, and their suitability to this grade level. There are many other selections which could be substituted and/or added to the list. Consider equally powerful works from the various "non-Western" cultures of the world.

THEATRE LEVEL 4

SIS NUMBER: 1340
SIS CODE: AR

STANDARD 1340-01	**Playmaking. The student will plan and improvise plays based on personal experience and heritage, imagination, literature, and history for informal and formal theatre.**

OBJECTIVES

1340-0101. Collaborate to select **interrelated characters**, **environments**, and **situations** for **classroom dramatizations**.

- Plan, in small groups, interrelated characters, environments, and situations for a classroom dramatization based on a familiar story and dramatize.
- Plan interrelated characters based on specific actions.
  STRATEGY EXAMPLE: Working in pairs, have one student begin a specific action (throwing a rope out of a boat, rolling on the ground, digging a hole, building a wall, etc.). The second student may enter the **improvisation** as soon as he/she has at least one way to interrelate to the first student; e.g., pretend to be drowning and grab the rope, cover the person with a blanket as if he/she were on fire, arrest the person digging the hole, and, as a neighbor, complain about the wall being built.
  STRATEGY EXAMPLE: Dramatize Aesop's Fable *The Wind and the Sun* and explain in what ways characters, environments, and situations are all interrelated.

1340-0102. Plan and record **dialogue** and **physical attributes** for characters in **conflict** with each other that make sense considering the **given circumstances** of a specific story or classroom dramatization.

- Plan, improvise, and **record** original dialogue for two characters in conflict.
  STRATEGY EXAMPLE: Have the students consider the following questions: Who are the characters? What do they want? What is the conflict? When does it take place? Where are they? What makes the situation urgent? How does it get resolved? Now improvise this original scene. Repeat and refine.
- Describe, improvise, and record specific and interesting **physical attributes** that can be observed in real people when they are in conflict with another person.
  STRATEGY EXAMPLE: Have students keep a journal of character observations. Have them describe, in writing, specific and unique physical mannerisms observed in real people when they are in conflict with others; e.g., one man always keeps pushing his glasses up while closing one eye because conflict makes him perspire, one woman always crosses her arms and twists back and forth while looking up rather than at the other person, someone else's voice goes way up and words get all twisted. In pairs, improvise scenes depicting collected physical mannerisms of people in conflict.

1340-0103. Describe and explain plot structure in terms of beginning, middle, **climax,** and end. (See Language Arts Core.)

- Construct **tableaux** that represent the beginning, middle, climax, and end of a familiar story.
  STRATEGY EXAMPLE: In *Little Red Riding Hood*, the students might choose for the beginning, a scene where Red is about to leave home and Mother is giving her a basket for Grandmother. You may wish to break the class into groups of five or eight and instruct them to find a role for all students in the tableau. Students might take the role of Mother, Red, a basket, a door, a table, etc.
- Improvise original stories which include a beginning, middle, climax, and end.
  STRATEGY EXAMPLE: The students in one group might decide the beginning goes like this: "She opened the closet door and all the clothes were gone! Yet, there was a strange glow coming through the walls." In groups of four, collaborate to decide on a middle, a climax, and an ending. Dramatize it.

STANDARD 1340-02	**Acting. A student will cooperate, imagine and assume roles, explore personal preferences and meanings, and interact in classroom dramatizations.**

OBJECTIVES

1340-0201. Develop **body awareness** and **spatial perception** through movement and **pantomime.** (See Dance Core.)

- Use **energy** to create the illusion of being very heavy or very light.
  STRATEGY EXAMPLE: Have students create the illusion of jogging in **slow motion**. Have them imagine what different changes in condition would do to their body; e.g., heavy weights on their feet, then arms, then waist. Suddenly all weight is gone, and they hardly weigh more than a feather. They float up into the air. Finally, they create the illusion of floating slowly down to earth again. Describe the illusions created.
- Use movement to stimulate **imagination**.
  STRATEGY EXAMPLE: Individually, then in pairs, threes, and fours, while facing each other holding hands, students are given a five count, with you counting out loud and ending by saying "freeze." Have students explore as many shapes with their whole body as possible.
- Pantomime **inanimate objects**.
  STRATEGY EXAMPLE: In pairs, have students plan and improvise and then share conflict pantomimes between two inanimate objects; e.g., a pencil and a pencil sharpener might be in conflict because the pencil keeps breaking off its lead tip; a hammer and a nail could be in conflict because the nail keeps bending.
- Pantomime slow motion adventures.
  STRATEGY EXAMPLE: In groups of five, become deep sea divers going down to the sea floor on a dangerous mission. Remember, the focus here is slow motion and physical situations; e.g., freeing a sea creature caught in a trap, disarming a bomb, saving people trapped in an airplane with the air running out, finding gold in a dangerous old ship.

1340-0202. Develop expressive use of the voice.

- Use persuasive arguments in a given situation. (See Language Arts Core.)
  STRATEGY EXAMPLE: In fours, two play parents and two play children. The two children find a lost kitten that has been abandoned. The kitten is wet and crying. The children take the kitten home and try to convince their parents to keep it. The parents have never allowed pets before.
- Use vocal **tone** and **pitch** to reflect feelings. (See Music Core.)
  STRATEGY EXAMPLE: Have each student imagine telephoning a friend with a very important message and instructions. The answering machine is on. Leave a message. Use a real tape recorder if possible. Have students discuss how vocal tone and pitch reflect feelings.

1340-0203. Develop **emotional recall**.

- Use emotional recall to act out specific emotional situations.
  STRATEGY EXAMPLE: Ask the class to help build a list of emotions they all have experienced. Put the list on the board. Have each group of four or five select an emotion. It is OK if different groups select the same emotion. Each group thinks of a situation where the entire group would be feeling this one emotion. Have each group improvise an original scene based on the selected emotion. Others observe and try to understand the connection between the scene and the chosen emotion.
- Use emotional recall as **motivation** to change routine actions.
  STRATEGY EXAMPLE: Have students pick three different things they do as a rule every morning when they get up; e.g., brush teeth, get dressed, make toast. Now have students pantomime this routine two or three times, each time recalling a different emotional memory from their recent past, such as remembering that the big project for class which is due today is lost, that the class is going on a really fun field trip today, that summer vacation is only six days away and school is getting impossible, that recently a loved pet died, etc. Discuss how recalling specific emotional memories changed or colored the actions in a daily morning routine.

1340-0204. Develop an ability to listen to and observe others before responding in classroom dramatizations.

- Create **action** supportive of someone else's idea.
  STRATEGY EXAMPLE: Have students observe two students improvising a scene. How could they contribute to the ideas of what is happening in the scene already? Have them enter the scene and join the improvisation; e.g., two students are **in-role** as pilots trying to land a failing plane, and the two joining actors assume the roles of two airplane mechanics. They ask the pilots how they can best help.
- Create **tension** supportive of someone else's idea.
  STRATEGY EXAMPLE: Have students observe several students improvising a scene. How could they add tension to the scene that would support the direction it is already going? Have them enter the scene and create tension to support the existing ideas; e.g., if the scene is a group of explorers lost on a strange planet, then joining students might add tension by spotting strange tracks or reporting contact with alien life forms.

STANDARD 1340-03 **Understanding Art Forms. The student will compare, connect, and incorporate art forms by describing and analyzing methods of presentation and audience response for theatre and dramatic media, including film, television, electronic media, and other art forms.**

OBJECTIVES

1340-0301. Understand the actor-audience relationship in live theatre.

- Observe and explain the actor-audience relationship in live theatre. STRATEGY EXAMPLE: Have students attend live theatre. Have students closely observe the relationship between the actor and the audience. How does this relationship affect the faces and bodies of other audience members? Can one observe any effect on the actors in response to the audience? Have students discuss what these observations of the actor-audience relationship mean in terms of quality live theatre.
- Observe and identify levels of audience etiquette. STRATEGY EXAMPLE: Have the students attend live theatre. Have the students closely observe theatre etiquette. Create a list of specific behaviors that help identify excellent, good, fair, and poor levels of audience etiquette.

1340-0302. Understand the use of **visual, aural, oral**, and **kinetic** elements to create and support **mood** in live theatre. (See Visual Arts Core.)

- Identify visual, aural, oral, and kinetic elements and explain how some or all of them are used to create and/or support mood in live theatre. STRATEGY EXAMPLE: Have the students attend live theatre. Have them identify the major moods presented in the play. Observe closely and explain how some or all of the elements were used to create and/or support mood in the live theatre production.
- Identify visual, aural, oral, and kinetic elements and explain how their use to create and/or support mood in feature films is similar to or different from their use for the same purpose in live theatre. STRATEGY EXAMPLE: Have the students attend the same feature film or watch the same feature film on video. Observe closely and explain how the two arts forms are similar and different in their use of the elements to create and/or support mood.

STANDARD 1340-04 **Analyzing and Constructing Meanings. The student will explain personal preferences and construct meanings by responding to improvised and scripted scenes and to theatre, film, television, and other electronic media productions.**

OBJECTIVES

1340-0401. Analyze and explain how the wants and needs of characters in a **dramatic presentation** are similar to and different from one's own wants and needs in real life. (See Language Arts Core.)

- Identify the **main objective** of the **protagonist** in a dramatic presentation and discuss any connections to one's own life.
  STRATEGY EXAMPLE: Have students read a play and identify the protagonist's main objective. Then discuss the character's wants and needs driving this main objective and compare them to one's own wants and needs in real life. How many share a similar main objective? How many share similar wants and needs but not the main objective?
- Identify the major conflict that prevents the protagonist from immediately achieving the main objective and discuss any connections to one's own life.
  STRATEGY EXAMPLE: Have students read a play and identify the protagonist's main objective. Then identify and discuss the major conflict preventing the protagonist from achieving the main objective. Ask students to discuss any connections to their own lives. Anyone have a similar conflict blocking an objective? Know anyone who does?

1340-0402. Analyze and **critique** dramatic presentations using appropriate terminology and constructive suggestions with the intent to refine the work.

- Suggest ideas for improving an informal theatre piece from the viewpoint of a critic.
  STRATEGY EXAMPLE: Have half of the class observe the other half present an **informal theatre** piece. Have the observers, in pairs, discuss and write down one idea for improving the piece using appropriate terminology and constructive language. Compare these suggestions with the suggestions of the performers.
- Suggest ideas for improving an informal theatre piece from the viewpoint of an actor.
  STRATEGY EXAMPLE: After the performance, have the performers of the piece, in pairs, discuss and write down one idea for improving the piece using appropriate terminology and constructive language. Compare these suggestions with the suggestions of the observers.

1340-0403. Analyze and explain emotional responses to and **personal preferences** about informal and formal theatre experiences from the viewpoints of both performer and audience.

- Identify and explain moments of **pathos** in live theatre.
  STRATEGY EXAMPLE: Have students attend live theatre. Have them identify and articulate moments in the production where feelings of sympathy and tenderness were aroused within them as a result of a character's suffering or condition. For example, in *Charlotte's Web*, the scene where Charlotte tells Wilbur she is going to die and asks him to watch over her children would be considered a strong moment of pathos in the play.
- Identify and articulate moments or ideas of strong liking and disliking in live theatre.
  STRATEGY EXAMPLE: Have students attend live theatre. Have them identify and articulate personal preferences in the production. These articulated likes and dislikes should be in response to the script, the performers, the technical aspects of design supporting the production, or the live theatre experience as a whole.

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VISUAL ARTS LEVEL 4

SIS NUMBER: 1040
SIS CODE: AR

STANDARD 1040-01	**Making. The student will explore and refine the application of media, techniques, and artistic processes.**

OBJECTIVES

1040-0101. Explore a variety of art materials while learning new techniques and processes.

- Draw objects from a variety of perspectives; e.g., directly beneath, bird's-eye view, below, from the level of the surface upon which it sits.
- Use **blocking-in**, gesture drawing, and/or stick figures as start-up skills for drawing.
- Portray cast shadows as having shapes different from the objects that cast them.
- Use **value**, color, and texture to create interest.
- Observe and render the details of real objects with a high degree of accuracy; e.g., veins in a leaf, wrinkles in a cloth, mortar between brick, ridges in bark.

1040-0102. Handle art materials in a safe and responsible manner.

- Provide proper ventilation when working with art materials that give off fumes.
- Dispose and/or recycle art material wastes in a safe and appropriate manner.
- Clean and store art materials and equipment in a way that extends their life and usability.
- Clean and put back to order art making areas after projects.
- Respect other students' artworks as well as one's own.

STANDARD 1040-02	**Perceiving. The student will analyze, reflect on, and apply the structures of art.**

OBJECTIVES

1040-0201. Analyze and reflect on works of art by their **elements** and **principles**.

- Discuss how **height placement** creates an **illusion of depth** in artworks.
- Determine the overall **value key** for several significant works of art.
- Analyze how artists have varied the space divisions to create a more interesting **composition**.
- identify evidence of depth, shadow, color, and mood in artwork.

1040-0202. Create works of art using the elements and principles.

- Draw the base of a distant object higher up on the drawing page than the bases of objects that are meant to be in the foreground.

- Portray a consistent light side closest to the light source and dark side opposite the source of light in artwork.
- Alter the **intensity** of any color by adding gray to it.
- Create dominance in a painting by adding gray to all the colors but one.
- Repeat elements to create movement in artwork.

STANDARD 1040-03	**Expressing. The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.**

OBJECTIVES

1040-0301. Explore possible **content** in art prints or works of art.

- Determine and explore a variety of sources of inspiration for making art; e.g., panoramic view, microcosm, people, imagination, experimentation, decoration, celebration, events, interpretation of emotions, education, religion.
- Examine the overall value key of significant works of art and relate the key of each work to a mood.

1040-0302. Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for artworks.

- Create a work of art using inspiration from hobbies or interests.
- Interpret how artists use symbols to express moods, feelings, and ideas in art.
- Create and invent symbols to represent ideas, moods, or thoughts in artwork.
- Classify works of art according to **media** and **genre**; e.g., portrait, landscape, **abstract**, realistic, painting, sculpture, drawing, print.
- Identify themes in works of art.
- Hypothesize why some significant works of art are valuable.
- Predict why some people enjoy significant works of art that don't convey a story.

STANDARD 1040-04	**Contextualizing. The student will interpret and apply visual arts in relation to cultures, history, and all learning.**

OBJECTIVES

1040-0401. Compare the arts of different cultures to explore their similarities and diversities.

- Explain how much of Utah's history is revealed by visual arts, crafts, and folk arts.
- Create works of art that connect to the early art and cultures of the state using similar designs or motifs.

1040-0402. Connect various kinds of art with particular cultures, times, or places.

- Find stylistic similarities between local and international works of art.

- Describe the effects that location and the availability of materials have had on buildings, folk arts, and crafts of the state's cultures; e.g., wool for weaving, clay for pottery, wood for furniture making, large amounts of lumber for home building.

1040-0403. Recognize the connections of visual arts to all learning.

- Create art that expresses your connections to the early Utah art.
- STRATEGY EXAMPLE: The early Utah art may be prehistoric, craft oriented, or folk art. Use the design **motifs** of the early Utah art to inspire similar designs in the new art made in class.
- Explain how scientific information can be communicated by visual art.
- Explain how the arts affect or enhance the quality of life in Utah; e.g., availability of the arts, traditions from previous times, value placed on arts within the state, impact of the arts on the environment.

Suggested list of masterworks and artists for fourth grade:

"Immigrant Train" by George M. Ottinger
"Rhinoceros" by James C. Christensen
"Capitol from North Salt Lake" by Louise R. Farnsworth
"Apples and Oranges" or other works by Paul Cezanne
"Dempsy and Fripo" by George Bellows
"Mother and Child" by Käthe Kollwitz
"Bedroom at Arles" and other works by Vincent Van Gogh
"The Letter" and other works by Jan Vermeer
"Blue Atmosphere" by Helen Frankenthaler

Any works of art with which the teacher is familiar and appropriately teaches the standards and objectives of this grade level can be used. This could include works suggested for other grade levels as well as other works by the artists suggested above.

DANCE LEVEL 5

SIS NUMBER:
1450 SIS CODE: AR

STANDARD 1450-01	**Moving. The student will identify and demonstrate knowledge of the body and movement skills in performing dance.**

OBJECTIVES

1450-0101. Participate safely and regularly in warm-up activities followed by strengthening, endurance, and flexibility exercises.

- Recognize and avoid possible room or outdoor hazards. STRATEGY EXAMPLE: Talk about possible dangers, concrete or tile floors, cold or hot rooms, slippery floors, equipment in the way. Practice taking safety measures to prevent injuries; e.g., wear tennis shoes, drink water, stay away from equipment, etc.
- Recognize and implement safe dance practices; e.g., warm up the body before stretching, land toe-ball-heel, never bounce on a stretched muscle or force a stretch. After strengthening exercises are complete, stretch that same muscle group to keep it healthy and in balance.
- Discuss and understand **personal** and **group space**. STRATEGY EXAMPLE: Alternate walking and stretching for 16, 8, and 4 counts. Be aware of others while traveling through the space.
- Show an increase in strength, endurance, and flexibility. STRATEGY EXAMPLE: For strength, do leg raises to the front; for endurance, increase repetitions over time; for flexibility, roll down the spine beginning with the head, hold for 8 slow counts, then "unroll" the spine to standing.
- Demonstrate proper alignment and balance; e.g., with feet in parallel position, bend knees over toes, back straight, straighten knees, rise on half toes, balance, lower heels.
- Identify two areas of individual dance strengths; e.g., concentration, upper body strength, flexibility, balance. Identify one area to improve; e.g., range of motion, stretching feet, focus, concentration. Commit to improve.
- Assess progress relative to personal goals. Note improvements and recognize feelings toward that accomplishment.

1450-0102. Identify and execute **axial** and **locomotor** steps.

- Explore axial movements of reaching, stretching, bending, twisting, turning, and balancing.
- Review and demonstrate basic locomotor steps: walk, run, hop, jump, leap, skip, slide, and gallop.
- Design and execute a combination of locomotor steps; e.g., skipping and galloping with legs extended to the side, and sliding backwards.
- Design and execute basic locomotor steps using a combination of various body parts; e.g., skipping with torso twisting side to side, and sliding with arms circling.

STANDARD 1450-02	**Investigating. The student will identify and demonstrate movement elements in performing dance.**

OBJECTIVES

1450-0201. Expand dance vocabulary with movement experiences in **time**.

- Accent the first beat of every measure in 2/4, 3/4, 4/4, and 6/8 meter with one or more body parts or by changing the shape of the whole body. Expand the exploration of accents by changing and/or combining the direction, level, or energy qualities.
- Clap and move on the beat of slow, medium, and fast tempi. Move twice as fast or twice as slow in each tempo, making the movement larger or smaller.
- Explore, in a small group, creating a 16-count rhythm pattern, performing the patterns in place, moving through space, and changing the floor pattern and spacial relationships among the dancers.
- After seeing a dance, discuss the element of time. Consider replicating one of the rhythm patterns.

1450-0202. Expand dance vocabulary with movement experiences in **space**.

- Create a series of shapes on low, middle, and high levels. Include shapes that have a narrow base; e.g., balancing on one foot, knee, or a wide base, or balancing on two hands and one foot.
- Design transitions between the shapes; e.g., slow motion and sustained, or sudden and percussive.
- Design various spatial relationships among the dancers while meeting, parting, passing, leading, following, and mirroring.
- Create a sequence using three different body parts as focal points while changing levels and directions.
- After seeing a dance, identify spatial qualities.
  STRATEGY EXAMPLE: Discuss use of focus, range of motion, and use of space. Discuss also how the dancers met, parted, followed, and mirrored.

1450-0203. Expand dance vocabulary with movement experiences using the basic qualities of **energy** and motion.

- Create a combination of two or more movements with extreme energy changes; e.g., sustain/percussive, suspend/collapse, vibratory/swing.
- Create a movement sequence demonstrating energy changes involving body parts, directions, and levels; e.g., turn with sustained quality, and fall with the force of gravity in a sudden collapse.
- After seeing a dance, recall a movement phrase that used a particular kind of energy. Identify the energy quality.

STANDARD 1450-03	**Creating. The student will improvise, create, perform, and respond to movement solutions in the art form of dance.**

OBJECTIVES

1450-0301. Explore the process of making a dance.

- Explore a movement sequence by selecting a visual or verbal image and abstract it into movement; e.g., pictures, objects, phrase from a story or poem, metaphor, or simile.
  STRATEGY EXAMPLE: Abstract through exaggerate/diminish, going faster/slower, make the movement bigger/smaller, change the energy qualities, change direction/levels, distort, repeat the action with a different body part, or backwards.
- Explore in groups the spatial relationships of meeting, parting, passing, leading, following, gathering, scattering, and mirroring.

1450-0302. Create and perform movement solutions derived from movement explorations.

- Create and set sequences by recalling phrases from the above improvisations.
  STRATEGY EXAMPLE: Perform one or more movement solutions to a selection of music. Discuss how music complements movement or detracts from it. Discuss movement solutions of classmates.
- Create a composition with a partner.
  STRATEGY EXAMPLE: Explore feelings with a partner through movement such as irate, melancholic, and resplendent. With a partner, explore the energy qualities of the above words. Explore, plan, create, and perform composition for the class.
- Discuss the amount of energy; compare and contrast; discuss how working with a partner often generates new ideas and unique responses in movement.
- Observe and discuss movement solutions of other classmates/ dancers.
  STRATEGY EXAMPLE: Describe unique or creative movement the dancers used.
- Discuss moving from the exploration to making choices to the composition or **choreography**.
- After seeing a dance, recognize the formal properties that are combined in that dance.
  STRATEGY EXAMPLE: List ways dancers moved differently from what one would expect of people in everyday life. Identify how the choreographers changed the elements of space, time, and energy to abstract the movement; e.g., variety, climax, transition, balance, sequence, repetition, unity, and contrast.
- Discuss observations: determine how well the dancers maintained concentration and followed directions; identify skills dancers need such as strength, flexibility, agility, sensitivity.
- Discuss production aspects after seeing a concert; e.g., lighting, music, costumes, scenery, props.

STANDARD 1450-04	**Contextualizing. The student will understand and demonstrate dance in relation to its historical, cultural, and personal origins.**

OBJECTIVES

1450-0401. Perform and understand dances from different time periods and cultures. (See Social Studies Core.)

- Learn and perform folk dances from North, Central, and South America.
- Learn and perform a social dance; e.g., fox trot, waltz, and polka. Determine when and where each was created and discuss the difference in music and style associated with each.
- Attend a live concert or observe a guest artist perform (ballet, modern dance, or jazz). Discuss how the dance form developed, its style, and role it plays in culture today.
- Create dances which reflect cultural or historical ideas; e.g., participate in choreographing a group dance inspired by a historical period or region in the United States. Perform the dance for an audience.

1450-0402. Recognize and understand the universal language of dance in a world culture–past and present. (See Social Studies Core.)

- Research the dances of the people who have immigrated and contributed to the rich and diverse American historical culture.
- Discuss how dance impacted the development of American society. STRATEGY EXAMPLE: Describe how dances from Europe and Africa were affected, adapted, or assimilated into the new society. Discuss how ballroom dances, such as the waltz and polka, affected social behavior and etiquette; study the development of dance as entertainment in the movies and popular theatre; discuss how tap and jazz dance developed.
- Compare traditional folk or ethnic dances found in different regions of America. STRATEGY EXAMPLE: Consider Appalachian, Southwestern, Mexican-American, Native American, etc. Classify the form and compare the style and role various dances play in each culture.

1450-0403. Make connections between dance and other disciplines.

- Create a dance project from another art form. STRATEGY EXAMPLE: Clap the rhythm, identify the texture, weight, volume, tone color, and melodic line to give character to the movement. Create a movement sequence which expresses the character and note value/rhythm of the phrase. Suggestion: Brahm's "Lullaby," Tchaikovsky's "Nutcracker," etc.
- Create a dance project through literature or poetry. STRATEGY EXAMPLE: Haiku poetry. Explore movement of a few poems. Discuss images, words that paint pictures or depict sound. From movements explored, create movement patterns.
- Create a dance project through science. STRATEGY EXAMPLE: Choose certain bones and their joint connections and explore movement of those areas. Move chosen bones away and toward the center of the body, travel through space, explore range of motion. Create movement phrases from improvisation.

MUSIC LEVEL 5

SIS NUMBER: 1550
SIS CODE: AR

STANDARD 1550-01	**Singing. The student will develop the voice and body as instruments of musical expression.**

OBJECTIVES

1550-0101. Demonstrate ability to sing in tune on an assigned part, with expression, accuracy, and free from strain.

- Sing a variety of many simple songs in tune, in a **natural voice**, free from strain. Include **descants**, counter melodies, rounds, call and response, and spoken/sung accompanying chants.
- Use the speaking and singing voice in a creative way to characterize a chosen text; e.g., manipulate pitch, volume, **tempo**, **timbre**.
- Evaluate group success in staying together, using clear enunciation, and singing in tune, expressively and in a natural voice free from strain.
  STRATEGY EXAMPLE: Identify and utilize the indicated dynamics, phrasing, and tempo indications in the music.
- Rate success in singing an assigned part.
- Determine success in reading simple **rhythm** patterns.
  STRATEGY EXAMPLE: Include whole, half, quarter, eighth, tied notes; dotted half and beamed sixteenth notes; quarter, half, and whole rests. Use 2/4, 3/4, and 4/4 **meters**.
- Rate success in reading simple pitch patterns.
  STRATEGY EXAMPLE: Include *so, mi, la, do, re*, low *la*, low *so*, and high *do*.

1550-0102. Use body movement to internalize sounds.

- Explain and demonstrate the difference between **beat** and rhythm with body movements and rhythm games.
- Show changes in meter, melodic direction, dynamics (volume), timbre, tempo, rhythm, form, mood, and **texture** through body movement.
  STRATEGY EXAMPLE: Use different energies, levels, shapes to reflect the mood; vary the number of dancers moving together and how they move to reflect the music textures of melody only (unison), melody with accompaniment (descants, chords, ostinato), and competing melodies (rounds, canons, partner songs). (See Dance Core.)

1550-0103. Discover how songs, singing games, and dances relate to various cultures in the history of the United States. (See Social Studies Core.)

- Share songs, instruments, and music enjoyed by various cultures in the history of the United States.
- Describe how music is used by cultures in U.S. history.
- Play singing games, enjoy traditional folk dances, and patriotic songs that have originated in the cultures of the United States. Explain what they mean personally.

STANDARD 1550-02	**Playing. The student will play instruments as a means of musical expression.**

OBJECTIVES

1550-0201. Discover and demonstrate sounds on simple instruments of the classroom and various cultures.

- Demonstrate various timbres and effects of simple instruments.
- Judge success in using proper playing and handling techniques on a variety of classroom instruments.
- Add instrumental sounds to known songs of various cultures. (See Social Studies Core.)

1550-0202. Perform independently or with others simple melodies and accompaniments on classroom instruments.

- Evaluate success in playing with a beautiful tone, starting and stopping together, keeping a steady beat, and at indicated volume and tempo on a variety of classroom instruments.
- Judge success in playing simple melodies on the recorder or keyboard by rote and/or note reading.
- Rate success in playing even, dotted, and **syncopated** rhythm/melody patterns in echo to the teacher.
- Determine success in playing with a sense of the texture. STRATEGY EXAMPLE: Identify the texture of the music and the part of that texture represented by each part. Identify part to be played. Play accompaniment without covering up the melody. Lead out with strength when playing the melody. Play with equal strength when performing part of a canon, round, etc.

STANDARD 1550-03	**Creating. The student will create music through improvising, arranging, and composing.**

OBJECTIVES

1550-0301. Create original music and add expression and texture to existing music.

- Improvise simple rhythm and/or melody patterns to echo back and forth, and manipulate in a variety of ways to effect different textures, first with the voice and then with found sounds or instruments.
- Improvise a soundtrack for a story and/or a poem. STRATEGY EXAMPLE: Consider effects with various dynamics, timbre, pitch, texture, and tempo. Plan, practice, and perform it for classmates.
- Create variations in the texture of a song. STRATEGY EXAMPLE: Consider creating a canon, descant, partner song, harmony part, **ostinato**, etc. Perform for each other.

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- Create together a new song and/or a new chant ("rap").
  STRATEGY EXAMPLE: As a class, choose the subject, compose the verse, and consider using some of the simple improvised rhythm/melody patterns created together above. Consider texture choices: single melodic line, melody with accompaniment, or a competing melody (round/canon/partner song). Decide what form, **dynamics**, timbres, and tempo to use. Plan, practice, and perform it for each other. Record it.
- Build and demonstrate a simple folk instrument to provide sound effects for any of the above projects.
- Compare and contrast creating texture in music with creating texture in other things; e.g., visual arts, dance, drama, literature.

1550-0302. Express ideas, thoughts, and emotions aesthetically through singing, playing, and/or creating.

- Exhibit through music an appreciation for the subtle beauties inherent in everyday life.
  STRATEGY EXAMPLE: Select and express through music an idea, thought, or feeling found in the world; e.g., nature, dance, a picture, a movie, a story, real life.
- Balance reason and emotion in creating, practicing, and performing.

1550-0303. Use the **staff** system to document arrangements and compositions limited rhythmically to beamed sets of 4 sixteenth notes, whole note/rest, half note/rest, dotted half note, quarter note/rest, and eighth note pairs; and limited melodically to *ti, fa, do, re, mi, so, la.*

- Notate as a class short rhythm and pitch patterns created by the teacher, individuals, and the class.
- Explain sixteenths, half notes, dotted half notes; 2/4, 3/4, and 4/4 meter and the subsequent bar lines and measures in rhythm patterns.
- Identify and explain unison, half steps, whole steps, and sharps/flats in melodies and pitch patterns notated on staff.
- Explain the use of **key signatures** or how to locate *do* on the staff.

STANDARD 1550-04	**Listening. The student will listen to, analyze, and describe music.**

OBJECTIVES

1550-0401. Recognize quality while creating music performances.

- Examine personal success and the achievement of others in the following: stage presence; watching the conductor; keeping a steady beat; singing in a voice free from strain; using proper playing and handling techniques of instruments; performing correct volume, pitch, and rhythm; starting and stopping together.
- Formulate suggestions for improvement in musical performances referring to the skills listed above.

- Plan, practice, self-assess, refine, present, and reflect on a simple performance that demonstrates all of the skills learned in each of the standards.
  STRATEGY EXAMPLE: Use this as the culminating activity for the last six weeks of each semester. Create together a program which combines and showcases the skills and knowledge gained in music, art, dance, drama, history, etc.

1550-0402. Perceive and respond to the messages in music and the use of music elements.

- Explain, demonstrate, and judge own ability to exhibit appropriate audience etiquette according to type of musical performance. (See Theatre Core.)
- Explain how the music can communicate a certain meaning or serve a specific purpose.
  STRATEGY EXAMPLE: Describe what the music makes one think about or what it is saying personally. As a class, construct possible meanings or purposes of the music. Determine how varying textures are used in music to express ideas, feelings, and story lines, etc.
- Identify and describe the textures used in familiar songs and listening selections.
  Texture Examples:
  Unison (melody only):
    Amazing Grace, any unaccompanied song
  Melody with accompaniment:
    Cielito Lindo–chordal accompaniment
    Tell Me Why–harmony part
    The Water Is Wide–harmony part
    Rock-a My Soul–ostinato
    Streets of Laredo–descant
    Stars and Stripes Forever–descant
  Competing melodies:
    One Bottle of Pop–partner song
    Inchworm–partner song
    Make New Friends–round
    My Home's in Montana–partner song
- Identify by sight and sound and categorize into instrument families the English horn, bass clarinet, saxophone, sousaphone, harp, and piccolo.
- Identify and describe the differences between a band and an orchestra, the vocal timbres of soprano, alto, tenor, bass, quartet, and the instrumental timbres of the English horn, bass clarinet, saxophones, sousaphone, harp, piccolo, and categorize in timbral families.
- Demonstrate familiarity with suggested listening selections.
  STRATEGY EXAMPLE: Identify the piece on hearing the music by telling a story connected with the writing of the piece and/or naming the title or composer. After being told the composer/title, hum the tune, tap the rhythm, or describe the music in terms of pitch, volume, tempo, and timbre.
- Summarize personal preferences in music selections according to their excellence of performance, meaning/purpose, and use of music elements.

Suggested listening for fifth grade:

Copland: *Appalachian Spring, Fanfare for the Common Man*
Sousa: *Stars and Stripes Forever*
Gershwin: *Rhapsody in Blue*
Gould: *American Salute*
Britten: *Young Person's Guide to the Orchestra, Ceremony of Carols,* "Balulalow"
Prokofiev: *Classical Symphony,* "Gavotte"
Bach: *Minuet in G* (Anna Magdalena)
Desmond: *Take Five* (Brubeck Quartet)
Joplin: *Maple Leaf Rag*
Foster: Selected songs from
  "Beautiful Dreamer"
  "Nelly Bly"
  "Some Folks Do"
  "Camptown Races"
  "Oh Susanna"

These particular masterworks are chosen for their appeal, their potential in demonstrating different music elements, and their suitability to this grade level. There are many other selections which could be substituted and/or added to the list. Consider equally powerful works from the various "non-Western" cultures of the world.

THEATRE LEVEL 5

SIS NUMBER: 1350
SIS CODE: AR

STANDARD 1350-01	**Playmaking. The student will plan and improvise plays based on personal experience and heritage, imagination, literature, and history for informal and formal theatre.**

OBJECTIVES

1350-0101. Collaborate to select **interrelated characters, environments,** and **situations** that create **tension** and **suspense** for **informal and formal theatre**.

- Plan, in small groups, interrelated characters, environments, and situations that create tension based on Utah state history and **dramatize**. (See Social Studies Core.)
  STRATEGY EXAMPLE: Departure question: Can students better understand the Farmington Flood if they explore this history through drama? Divide students into **mantle of the expert** groups. Each group selects an area of historical research surrounding the Farmington Flood; e.g., experts on the railroad, the clergy, the town, the island, the merchants, the mill, the farmers. Each student will select a character name based on the name of a real pioneer. Each group plans daily tensions to role-play, including both within and between group tensions; e.g., merchants argue about pricing within group, while the mill complains that output is suffering because the clergy keeps taking workers to build a town hall and church. Each group is also asked to plan one crisis that will need the help of other groups to resolve; e.g., a derailed train, a fire in a merchant's store, a ferry run adrift on the way to the island, an insect crisis on the farms. Finally, after all this struggle, the Farmington Flood hits. The citizens help one another move to high ground. The town is leveled. What will this group of citizens do now? What did the real citizens do in back then? Do we still have similar struggles today? Could we still have a flood? Are towns better prepared for floods and other natural disasters today? If so, why? Have students write a personal diary entry from the character's viewpoint. Have them read the diary entry aloud to the class as if it were a diary that had been handed down to them over many generations.
- Plan, in pairs, interrelated characters, environments, and situations that create suspense.
  STRATEGY EXAMPLE: Working in pairs, have all students memorize the same **nonsense dialogue**. Then, have them plan their own interrelated characters, environments, and situations that create suspense using the nonsense dialogue; e.g., a prison guard finds a prisoner trying to escape, two sisters meet after a big fight, a grave digger opens a casket to find someone still alive, two thieves run into each other in a darkened house they are both trying to rob, a potato and a peeler get thrown in the same drawer.

Here is one example of a nonsense dialogue scene students might use:

Character One: "Hello."
Character Two: "Hello."
Character One: "What are you doing here?"
Character Two: "What are you doing here?"
Character One: "What's that?"
Character Two: "It came for you."
Character One: "Oh, great."
Character Two: "Want to talk about it?"
Character One: "OK, I guess."
Character Two: "OK."

1350-0102. Plan and record **dialogue** and **physical attributes** that reveal specific attitudes or **motives** in characters for informal and formal theatre.

- Identify and imitate dialogue and physical attributes in a character that reveal a specific attitude and/or motive.
  STRATEGY EXAMPLE: Watch an animated feature film. Select one character to study. Listen to what that character says, how the voice sounds, and how the character's body moves. Identify and imitate a specific attitude and/or motive revealed by dialogue and physical attributes; e.g., the hyenas or the lion that is the evil brother to the king in *The Lion King*.
- Create dialogue and physical attributes in a character that reveal a specific attitude and/or motive.
  STRATEGY EXAMPLE: Have students play the Time Warp game. Each student will select one famous person to impersonate from any time in history, past or present. Taking turns, five famous characters at a time are "time warped" into a specific location with a specific problem to solve; e.g., Ben Franklin, Joan of Arc, Michael Jackson, Richard Nixon, and Madonna are suddenly challenged to free themselves from a stuck elevator. The teacher gives each group a new location and a new problem to solve. Students are challenged to reveal attitude and/or motive through dialogue and physical attributes.

1350-0103. Describe and explain plot structure in terms of **conflict**.

- Plan and improvise a scene from a book or play in which the major conflict comes from within the character. (See Language Arts Core.)
  STRATEGY EXAMPLE: In *Bridge to Terabithia*, Jess faces several conflicts that come from within him; e.g., being friends with Leslie even though she beat him in the big race, struggling with his fear of storms and water, dealing with his own feelings about what happened to Leslie, bequeathing Terabithia to his little sister. Have students plan and improvise major conflict scenes from this book. Was the internal conflict made clear in the scene? How does the conflict affect plot? Which conflict is the major conflict in this story?

- Create and improvise an original scene in which the major conflict comes from the environment. (See Health Education Core.) STRATEGY EXAMPLE: In fours, have each group select a conflict from a list of natural disasters; e.g., tornadoes, hurricanes, blizzards, floods, earthquakes, forest fires. Have students create and improvise crisis scenes based on surviving in times of natural disasters. How is a disaster plot different from a plot based on internal conflict or person-to-person conflict? In what survival, disaster, and emergency skills should we all be trained just in case?

STANDARD 1350-02	**Acting. A student will cooperate, imagine and assume roles, explore personal preferences and meanings, and interact in classroom dramatizations.**

OBJECTIVES

1350-0201. Develop **body awareness** and **spatial perception** through movement and **pantomime**. (See Dance Core.)

- **Synchronize** movement. STRATEGY EXAMPLE: Play the Mirror Game. The first actor faces a second actor and begins to move in slow motion. The second actor mirrors the first actor with synchronized movement; e.g., first with the teacher leading, then in pairs. Have them try it at different distances such as 2 feet, 6 feet, 12 feet, 20 feet. Try having students randomly switch to a new partner on drum beats. It is fine if more than one actor focuses on another on the switch. Discuss the kaleidoscope-like random shapes and appearance that keep happening as new partnerships explore mirroring. Repeat and try it with music and different kinds of movement.
- Use levels of space to create movement for **fantasy characters**. STRATEGY EXAMPLE: Have students find a place on the floor not touching anyone else. Each child must "freeze" in a standing, lying, or squatting position. Ask them to explore movement at each level working off a five count. Discuss what fantasy characters might use these kinds of movements. In groups of five, create a community for each set of fantasy characters. How do they live and function? Share scenes with the class.
- Pantomime **transformation of objects.** STRATEGY EXAMPLE: Standing in a circle, have students begin exploring what the Hula-Hoop might become. The teacher demonstrates by transforming the Hula-Hoop into some other object that engages the entire body; e.g., pretend it is a huge steering wheel on a giant vehicle, a super large magnifying glass, a magic doorway that changes a person into some other creature, a belt for a very large individual, an electronic prison cell, a flying machine. Work individually then in pairs.

- Pantomime to **construct** different **meanings** by changing the way a movement is executed.
STRATEGY EXAMPLE: Have the students pretend to write a letter at their desks. They must know who is writing the letter, to whom it is going, and why it is being written. List some possible adverbs that might aid the character's movement to construct new meanings about the who, whom, and why; e.g., frantically, sneakily, thoughtfully, passionately, regretfully. Repeat and refine the letter writing pantomime again using new adverbs to inform the action.

1350-0202. Develop expressive use of the voice.

- Construct and communicate different meanings by changing the **intensity, pitch**, and **rhythm** of the voice. (See Music Core.)
STRATEGY EXAMPLE: Challenge the students to see how many ways they can say "Come here." Challenge them to say it using a variety of intentions leading to many meanings of inflection such as disgust, urgency, pleading, enticement, anger, joy, questioning. Have the class discuss the clarity of meanings communicated.
- Construct and communicate different meanings by changing the way one breathes while speaking. (See Music Core.)
STRATEGY EXAMPLE: Challenge the students to perform the famous line, "To be or not to be, that is the question." Have them repeat it several times, each time using a different breathing rhythm (normal, fast, slow, rapid, nearly asleep, heavy, etc.). Have the class discuss the clarity of meanings communicated.

1350-0203. Develop **emotional recall** to strengthen **mood** in a scene.

- Use emotional recall to strengthen contrasting moods.
STRATEGY EXAMPLE: In threes or fours, have students choose a situation in which characters are obviously in a happy mood; e.g., astronauts who have made a successful landing on Mars, explorers who have just found buried treasure, hikers who have successfully climbed a mountain. Ask each scene group what could go wrong in their situation to cause a strong mood change in the scene. Each group acts out their scene for the others depicting the events that cause the mood change. Discuss how emotional recall can strengthen these contrasting moods; e.g., hikers who have successfully climbed a mountain suddenly are confronted with a blizzard. They might pretend to recall the emotional memories of friends who lost their lives in similar climbing situations.
- Use emotional recall to express a character's feelings in a given situation.
STRATEGY EXAMPLE: Have students draw two cards, one from an action pile; e.g., actions like read a letter, clean the house or yard, enter an empty cabin at night, prepare to bungee jump. Then choose one from an emotion pile; e.g., sadness, happiness, fear, anger. Discuss the thoughts and emotional memories students chose to use in connecting the emotion to the action.

1350-0204. Develop an ability to give and take focus in **classroom dramatizations.**

- Demonstrate giving and taking individual focus **in-role.** STRATEGY EXAMPLE: Have students, in pairs, improvise a scene where the two of them are walking alone on a beach and come across a very frightened seagull caught in a barbed wire fence. Have them demonstrate giving and taking focus while they attempt to free the seagull from the barbed wire.
- Demonstrate giving and taking group focus in-role. (See Social Studies Core.) STRATEGY EXAMPLE: Have students, in small groups, improvise a scene where each group represents a wagon train of pioneers heading west. Have each group demonstrate giving and taking focus by creating a crisis that requires the help of others to resolve it; e.g., broken wagon wheel, renegade attacks on wagons lagging behind, wagon overturning in a river.

STANDARD 1350-03 **Understanding Art Forms. The student will compare, connect, and incorporate art forms by describing and analyzing methods of presentation and audience response for theatre and dramatic media, including film, television, electronic media, and other art forms.**

OBJECTIVES

1350-0301. Understand how the performer-audience relationship differs between art forms. (See Music Core.)

- Observe and explain differences in performer-audience relationships between art forms. STRATEGY EXAMPLE: Have students attend at least two live performing arts events representing different art forms; e.g., plays, musicals, operas, dance concerts, pop music concerts, symphony orchestras. Compare performer-audience relationships between these art forms. Discuss observations with the entire class.
- Observe and identify different rules of **audience etiquette** between art forms. STRATEGY EXAMPLE: Have students attend at least two live performing arts events representing different art forms; e.g., plays, musicals, operas, dance concerts, pop music concerts, symphony orchestras. Have students closely observe performing arts etiquette. Have them create separate lists of behaviors assigned to specific art forms. Discuss the similarities and differences between art forms concerning rules of etiquette.

1350-0302. Understand the use of **visual, aural, oral**, and **kinetic elements** across performing art forms. (See Visual Art, Music, and Dance Cores.)

- Identify visual, aural, oral, and kinetic elements and explain how they are used in two or more different performing art forms. STRATEGY EXAMPLE: Have students attend at least two different performing arts events. Have students identify visual, aural, oral, and kinetic elements and explain how the use of these elements differs between art forms.

- Identify visual, aural, oral, and kinetic elements and explain how they are used differently in film and television compared to live performing art forms.
  STRATEGY EXAMPLE: Have students watch film or television versions of plays or musicals. Have students identify visual, aural, oral, and kinetic elements and explain how they are used in these mediums. Compare the use of these elements in both live and nonlive mediums. What are the similarities and differences?

1350-0303. Select and integrate dance and music elements into **dramatic presentations**.

- **Subordinate** music elements into a dramatic presentation. (See Music Core.).
  STRATEGY EXAMPLE: Have students subordinate music into a dramatic presentation. Have them use music to support the dramatic presentation in several ways; e.g., as mood music at certain moments, as part of a scene where an actor actually plays a music tape, as emotional memory for a character, as **metaphor** for a storm scene.
- Subordinate dance elements into a dramatic presentation. (See Dance Core.)
  STRATEGY EXAMPLE: Have students subordinate dance into a dramatic presentation. Have them use dance to support the dramatic presentation in several ways; e.g., as a way to stylize fantasy scenes, as part of a scene where an actor actually dances, as dream flashbacks, as choreography in musical theatre, as metaphor for dramatic content such as fight scenes.

STANDARD 1350-04 **Analyzing and Constructing Meanings. The student will explain personal preferences and construct meanings by responding to improvised and scripted scenes and to theatre, film, television, and electronic media productions.**

OBJECTIVES

1350-0401. **Analyze** and explain how the opposing wants and needs of the **protagonist** and the **antagonist** in a **dramatic presentation** are similar to and different from one's own wants and needs when in conflict with others in real life. (See Language Arts Core.)

- Identify the **major conflict** between the protagonist and the antagonist in a dramatic presentation and discuss any connections to one's own life.
  STRATEGY EXAMPLE: Have students read a play and identify how the major conflict between the protagonist and the antagonist reflects individual wants and needs. Compare this conflict of wants and needs to conflicts of similar nature experienced in real life. How many share a similar conflict with someone else? In what ways is it similar? Have students discuss how individual wants and needs might lead to major conflicts with others in real life.
- Identify and describe in detail the **conflict resolution** in a dramatic presentation.
  STRATEGY EXAMPLE: Have students read a play and identify how the major conflict was resolved. List and describe the logical progression of thinking and events that explain the way the conflict was resolved. Ask students to discuss any connections to their own lives. Can students trace a linear path between conflicts and resolutions in real life?

1350-0402. Analyze and **critique** dramatic presentations in terms of both the planning and the playing process using appropriate terminology and constructive suggestions with the intent to refine the work.

- Suggest ideas for improving the planning and playing process in an informal theatre piece from the viewpoint of a critic. (See Language Arts Core.)
  STRATEGY EXAMPLE: Have half of the class observe the other half plan and present an **informal theatre** piece. Have the observers, in pairs, discuss and write down ideas for improving the piece using appropriate terminology and constructive language. Compare these suggestions with the suggestions of the performers.
- Suggest ideas for improving the planning and playing process in an informal theatre piece from the viewpoint of the actor. (See Language Arts Core.)
  STRATEGY EXAMPLE: After the performance, have the performers of the piece, in pairs, discuss and write down ideas for improving the planning and playing process using appropriate terminology and constructive language. Compare these suggestions with the suggestions of the observers.

1350-0403. Analyze and articulate emotional responses to and **personal preferences** about **constructed meanings** for informal and formal theatre experiences from the viewpoints of both actor and audience.

- Identify and explain the constructed meaning of a play from the viewpoint of the audience and in what ways meaning is reflective of individual emotional responses and personal preferences to the play.
  STRATEGY EXAMPLE: Have students attend live theatre and write, individually, a one-paragraph statement indicating the constructed meaning revealed to them by the production. Have all students read their opinions to the rest of the class. Discuss differences in terms of individual emotional responses and personal preferences.
- Identify and explain the constructed meaning of a play from the viewpoint of the actor and in what ways meaning is reflective of individual emotional responses and personal preferences to the play.
  STRATEGY EXAMPLE: Have students present a dramatic presentation. Have each individual write a one-paragraph statement indicating the constructed meaning revealed to them in rehearsing the dramatic presentation. Invite all students to read their opinions to the rest of the class. Discuss differences in terms of individual emotional responses and personal preferences.

VISUAL ARTS LEVEL 5

SIS NUMBER: 1050
SIS CODE: AR

STANDARD 1050-01	**Making. The student will explore and refine the application of media, techniques, and artistic processes.**

OBJECTIVES

1050-0101. Explore a variety of art materials while learning new techniques and processes.

- Differentiate between foreground, middle ground, and background in the production of artwork.
- Observe objects in detail and portray them with greater accuracy in works of art.
- Simplify the beginning of a work of art, using start-up skills; e.g., **blocking-in**, gesture drawing, stick figures.

1050-0102. Predict the processes and techniques needed to make a work of art.

- Preplan the steps or tasks to achieve a desired image.
- Select appropriate **media** in which to portray a variety of subjects for works of art.
- Use preparatory sketches to solve visual problems before beginning an actual work of art.

1050-0103. Handle art materials in a safe and responsible manner.

- Practice appropriate behavior with sharp or dangerous tools at all times.
- Dispose of waste materials in keeping with EPA standards and appropriate recycling methods.
- Clean and put back to order art making areas after projects.
- Respect other students' artworks as well as one's own.

STANDARD 1050-02	**Perceiving. The student will analyze, reflect on, and apply the structures of art.**

OBJECTIVES

1050-0201. Analyze and reflect on works of art by their **elements** and **principles**.

- Explain why triangular shapes tend to strengthen compositions.
- Explain how the elements of color, line, and space are used to communicate ideas in art.
- Identify the use of distortion of objects in significant works of art; e.g., portraying reflections, rubbery forms, melting objects, deflated objects.
- Classify works of art as **realistic**, **abstract**, **geometric**, or **organic**.
- Identify the natural aspects of distorted forms in art; e.g., a deflated tire still has the texture and color of a tire, a reflection of a tree in water still has the color and general shape of a tree.

1050-0202. Create works of art using the elements and principles.

- Use **contour lines** to indicate the form of objects.
- Create a work of art with symmetry.
- Create the illusion of common patterns and textures by the repetition of dots, lines, shapes, tones, colors, and value contrasts.
- Improve accuracy in proportion in works of art.
  STRATEGY EXAMPLE: Measure and use a ratio between two objects or between a part to its whole.

STANDARD 1050-03 **Expressing. The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.**

OBJECTIVES

1050-0301. Explore possible **content** in art prints or works of art.

- Determine the context by examining the subject matter, themes, symbols, ideas, and meanings in significant works of art.
- Explore the meanings of nonrepresentational significant works of art.

1050-0302. Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for students' own artworks.

- Predict aesthetic value in significant works of art; e.g., historical importance, communication of ideas or feelings, use of realism, monetary value.
- Use a personal experience as inspiration to create a work of art.
- Create a symbol to represent the student's interests or family heritage.
- Convey an idea, such as pride or love of one's family, through a work of art.

1050-0303. Explore video, film, CD-ROM, and computers as art tools and artworks.

- Describe and explore available technologies.
- Generate artworks and ways of learning about art or artists through these technologies.

STANDARD 1050-04 **Contextualizing. The student will interpret and apply visual arts in relation to cultures, history, and all learning.**

OBJECTIVES

1050-0401. Compare the arts of different cultures to explore their similarities and diversities.

- Express thoughts, feelings, and ideas about the suggested works of art for this grade.
- Describe what the artist's intentions may have been at the time the art was created.

1050-0402. Connect various kinds of art with particular cultures, times, or places.

- Collaborate in small groups to describe and list examples of major uses or functions of significant works of art over various periods during our nation's history; e.g., philosophy or religion, utility and use, documentation or history, ornamentation or decoration, self-expression.
- Create a work of art that reflects a positive part of past or present American culture.

1050-0403. Recognize the connection of visual arts to all learning.

- Collaborate in small groups to discover how works of art reveal the history and social conditions of our nation.
- Describe how science has employed and benefited from the use of artists; e.g., the artists as explorers of the westward expansion, the use of visual displays in computers, observing and recording anatomy in the Renaissance.

Suggested list of masterworks and artists for fifth grade:

"Paul Revere, John Hancock, Massasoit, and Sacajawea" by Cyrus E. Dallin
"Sunrise North Rim" by Mabel Frazer
"Cockscomb, near Teasdel" by V. Douglas Snow
"Fur Traders Descending the Missouri" by George Caleb Bingham
"The Sacrament of the Last Supper" by Salvador Dali
"Dancing Class" and other works by Edgar Degas
"Young Hare," "Self Portrait," and other works by Albrecht Dürer
"Harvest Scene" by Paul Gaugin
"The Great Wave" by Katsushika Hokusai

Any works of art with which the teacher is familiar and appropriately teaches the standards and objectives of this grade level can be used. This could include works suggested for other grade levels as well as other works by the artists suggested above.

DANCE LEVEL 6

SIS NUMBER: 1460
SIS CODE: AR

STANDARD 1460-01	**Moving. The student will identify and demonstrate knowledge of the body and movement skills in performing dance.**

OBJECTIVES

1460-0101. Participate safely and regularly in warm-up activities followed by strengthening, endurance, and flexibility exercises.

- Recognize and avoid possible room or outdoor hazards; e.g., cement or tile floor, fixed obstacles, temperature extremes. Practice taking safety measures to prevent injuries such as wear tennis shoes, drink water, stay away from obstacles.
- Recognize and implement safe dance practices; e.g., warm up the body before stretching, land toe-ball-heel, never bounce on a stretched muscle or force a stretch, always stretch after strengthening a muscle group to keep it healthy and in balance, knees over toes.
- Discuss and understand **personal** and **group space**. STRATEGY EXAMPLE: To warm up the body and to fill the space evenly, walk through the space for 16 counts, then stretch own way for 16; walk for 8 counts, then stretch in a different way for 8; walk for 4 counts, then stretch for 4; walk for 4 again, stretch for 4.
- Warm up the body properly for activity. STRATEGY EXAMPLE: While lying on the back, feet in the air, flex and point the feet and roll the ankles to warm them. Legs are straight or knees slightly bent.
- Increase balance, strength, and flexibility; e.g., stand on one leg and stretch the body with the other leg parallel to the floor.
- Create own warm-up and discuss how that warm-up prepares the body and mind for expressive purposes. STRATEGY EXAMPLE: Discuss the need to alternate activities from day to day so that some muscle groups can recuperate while others are working.
- Identify three personal goals that challenge the mind and the body and list specific steps to achieve those goals; e.g., focus the mind and body toward specific dance tasks, allow the movement to reflect inner feelings, explore activities that require immediate response to commands.

1460-0102. Identify and execute **axial** and **locomotor** steps.

- Demonstrate axial movements of stretching, bending, twisting, reaching, turning, and balancing.
- Review and demonstrate simple locomotor steps (walk, run, leap, hop, and jump) and the complex locomotor steps (skip, slide, and gallop).
- Execute teacher directed combinations of locomotor steps; e.g., slide, slide, slide, straight-legged skip to the back, repeat across floor. Repeat other side.

- Design and execute student-created complex locomotor patterns. Variation: Create unusual combinations and variations; e.g., skipping with arms circling to the sides, galloping with legs extended to the side, sliding backward.

STANDARD 1460-02	**Investigating. The student will identify and demonstrate movement elements in performing dance.**

OBJECTIVES

1460-0201. Expand dance vocabulary with movement experiences in **time**.

- Clap and then move to the beats of slow, medium, and fast tempi.
- Review how to accent the first beat of 2/4, 3/4, 4/4, and 6/8 meters with body parts or by changing the shape of the whole body.
- Clap and then move in syncopation (accenting in an unexpected place).
  STRATEGY EXAMPLE: Accent the second beat of a 4/4 meter instead of the first or third beat, or accent the "and" beat of 2 eighth notes
- Create, notate, and perform an 8-count rhythm pattern; e.g., 1-2-3-4 stretch, 5-6 turn, 7 jump, 8 run, run.
- After seeing a dance, discuss time elements; e.g., identify a place where the dancers moved in syncopation.

1460-0202. Expand dance vocabulary with movement experiences in **space**.

- Draw and create a diagram for movement on the floor.
  STRATEGY EXAMPLE: Assign a different type of movement for each type of line; e.g., straight, curved, circular, wavy, zigzag, diagonal. Do this in small groups, show the pattern to the class, and perform the composition.
- Explore using isolated body parts as a focal point.
  STRATEGY EXAMPLE: Explore, using the elbow as a focal point, and move through the space, changing directions and levels. Change body parts frequently. Explain focus as a way to direct one's energy through the whole body or a single part; e.g., the elbow directing the pathway or the eyes directing the focus to a point in space.
- Create a sequence using three different body parts as focal points while changing levels, directions, and timing. Perform for the class.

1460-0203. Expand dance vocabulary with movement experiences using the basic qualities of **energy** and motion.

- Improvise moving to a variety of accompaniments using different kinds of energy; e.g., sustained, percussive, swing, collapse, vibratory, suspend, and explode.
- Create a dance phrase in small groups that uses at least three contrasting kinds of energy. Create a beginning and an end. Show the class.
- After seeing a dance, discuss energy; e.g., recall a movement phrase that used three or more kinds of energy qualities.

STANDARD 1460-03	**Creating. The student will improvise, create, perform, and respond to movement solutions in the art form of dance.**

OBJECTIVES

1460-0301. Explore the process of making a dance.

- Explore with the class abstracting a visual or verbal image to movement; e.g., sculpture, painting, poem, feeling, texture, etc. STRATEGY EXAMPLE: Abstract by exaggerating, diminishing, changing the time, space, and energy qualities; e.g., kick in slow motion; do vibratory movement on a low level; distort, repeat, travel.
- Explore abstractions of shared feelings between people; e.g., using time, space, and energy, abstract feelings such as greetings and partings.
- Explore in small groups choosing a theme and developing it, using the formative parts of **choreography**; e.g., repetition, transition, unity, variety, contrast, and climax.

1460-0302. Create and perform movement solutions.

- Create and set sequences by recalling phrases from the above improvisations.
  STRATEGY EXAMPLE: Compose the sequences. Add music. If desired, perform in small groups for the class.
- Create movement phrases demonstrating individual, partner, and group capabilities.
  STRATEGY EXAMPLE: Develop phrases focusing on resistance, agility, balance/counterbalance, or strength. Perform for the class. Discuss individual needs and preferences.
- Observe and discuss movement solutions of other classmates/ dancers; e.g., describe the unique or creative movement in the dance.
- Explain how to progress from improvisation to making choices to the composition to choreographed dances to responding.
- After observing a concert, discuss production aspects; e.g., lighting, music, costumes, scenery, props.
- Identify the skills a dancer must have.
  STRATEGY EXAMPLE: Include strength, flexibility, endurance, coordination, agility, sensitivity, control, concentration, and the ability to stay in character and perform to the audience.
- After seeing a dance, discuss the elements of **form**.
  STRATEGY EXAMPLE: Include variety, climax, transition, balance, sequence, repetition, harmony, unity, and contrast, and discuss how these are combined. Discuss the choreographer's possible intent and the elements used to express the idea of the dance. (See Art, Music, Theatre, Language Arts Cores.)
- After observing a dance, create a story, poem, prose, sculpture, painting, picture, one-act play, or music.
  STRATEGY EXAMPLE: How did the dance inspire? Does the artistic response reflect what was seen in the dance? Discuss choice. (See Art, Music, Theatre, Language Arts Cores.)

STANDARD 1460-04	**Contextualizing. The student will understand and demonstrate dance in relation to its historical and cultural origins.**

OBJECTIVES

1460-0401. Perform and understand dances from different time periods and cultures. (See Social Studies Core.)

- Learn and perform folk dances from around the world; e.g., D'Hammerschmidt Geseln from Germany, Mayim, Mayim from Israel, and Tiniklink from the Philippines.
- Learn and perform social dances; e.g., waltz, fox-trot, cha-cha, triple swing, or a current popular dance. Discuss proper social dance etiquette.
- Create and perform an original dance which reflects a particular historical period, nation, region, or culture.

1460-0402. Recognize and understand the universal language of dance in world culture–past and present.

- Identify the unique role which theatrical dance has played in world history; e.g., the royal courts such as Japanese Bugaku, Indonesian Bedoyo, and stately ceremonies of African Kings.
- Identify the unique role of classical dances in world history; e.g., ballet, kabuki, and modern dance.
- Compare traditional folk or ethnic dances around the world. Classify the form and compare the style and role various dances play in each culture.

1460-0403. Make connections between dance and other disciplines.

- Create a dance project that reveals similarities and differences between the arts.
  STRATEGY EXAMPLE: Choose a favorite artistic piece from music, drama, sculpture, paintings, etc., and abstract into movement. Discuss the similarities and differences; e.g., Van Gogh's "Starry Night" has contrasts in lines and color, brush strokes and texture.
  Explore moving using these contrasts and mood of the painting. Set phrases, create dance. After showing, discuss choices.
- Create a dance project that reveals understanding of a concept or idea from literature or poetry.
  STRATEGY EXAMPLE: Find poetry with several action verbs and after exploration, abstract into movement phrases without using pantomime. Set the movement and perform for the class.
- Create a dance project from the sciences.
  STRATEGY EXAMPLE: Notice the balance, shape, pattern, and line of rocks. In nature, rocks appear to be balancing precariously, yet they do not waver. Discuss shapes and balance; explore and develop movement phrases and show the class. Discuss movement phrases.

MUSIC LEVEL 6

SIS NUMBER: 1560
SIS CODE: AR

STANDARD 1560-01	**Singing. The student will develop the voice and body as instruments of musical expression.**

OBJECTIVES

1560-0101. Demonstrate ability to sing in tune on an assigned part, with expression, accuracy, and free from strain.

- Sing a variety of simple songs in tune, in a **natural voice**, free from strain. Include **descants**, melodic **ostinato**, counter melodies, rounds, call/response, and spoken/sung accompanying chants.
- Use the speaking and singing voice in a creative way to characterize a chosen text.
  STRATEGY EXAMPLE: Consider local accents; animal, nature, and machinery sounds; manipulation of pitch, **dynamics**, **tempo**, **timbre**.
- Decide success in singing an assigned part.
- Evaluate group success in singing expressively.
  STRATEGY EXAMPLE: Think about phrasing, tempo, dynamic levels, clear enunciation, staccato/legato, staying together, using a natural voice free from strain. (See Theatre Core.)
- Rate success in sight reading short melodic patterns together.
  STRATEGY EXAMPLE: Include all pitches in the pentatonic scale and all **note values** previously studied.

1560-0102. Use body movement to internalize sounds.

- Demonstrate the difference between **beat** and **rhythm**.
- Show changes in melodic direction, dynamics, timbre, tempo, rhythm, **form**, mood, **texture**, and style through body movement.
  STRATEGY EXAMPLE: Alter the type of body energy, posture, shape, level, floor patterns, locomotor steps, etc., to reflect the style of the music. (See Dance Core.)

1560-0103. Discover how songs, singing games, and dances relate to various cultures in the history of the world. (See Social Studies Core.)

- Share songs, instruments, and music enjoyed by various cultures in the history of the world.
- Describe how music is used by cultures in world history.
- Play singing games, enjoy traditional folk dances and patriotic songs that have originated in the cultures of the world, and explain what they mean personally.

STANDARD 1560-02	**Playing. The student will play instruments as a means of musical expression.**

OBJECTIVES

1560-0201. Discover and demonstrate sounds on simple instruments of the classroom and various cultures.

- Demonstrate various tone colors and effects of simple instruments.
- Judge success in using proper playing and handling techniques of classroom instruments.
- Add instrumental sounds to known songs of various cultures. (See Social Studies Core.)

1560-0202. Perform independently or with others simple melodies and accompaniments on classroom instruments.

- Evaluate success in playing with a beautiful tone, precision, and expression on a variety of classroom instruments.
- Judge success in playing simple melodies on the recorder or keyboard by rote and/or note reading.
- Evaluate success in playing even, dotted, and syncopated rhythm/melody patterns in echo to teacher.
- Determine success in playing according to the style of the music. STRATEGY EXAMPLE: Identify the style of the music. Review and use the playing characteristics of the style; e.g., slide into pitches, no vibrato, staccato/legato.

STANDARD 1560-03	**Creating. The student will create music through improvising, arranging, and composing.**

OBJECTIVES

1560-0301. Create original music and add expression and style to existing music.

- Improvise simple rhythm and/or melody patterns to echo back and forth and manipulate in a variety of ways to create various styles, first with the voice and then with found sounds or instruments.
- Improvise a soundtrack for a story and/or a poem. STRATEGY EXAMPLE: Consider effects with dynamics, timbre, pitch, texture, and tempo. Plan, practice, and perform it for classmates.
- Create, plan, practice, and perform a familiar song in various styles.
- Create together a new song and/or a new chant ("rap"). STRATEGY EXAMPLE: In whatever order works, do the following: As a class, choose the subject, compose the verse, and consider using some of the simple improvised rhythm/melody patterns created together above. Select a style of music. Determine the kind of rhythm, melody, timbre, form, and texture the style needs. Work together. Plan, practice, and perform it for each other. Consider recording it.
- Build and demonstrate a simple instrument to provide sound effects for any of the above projects.
- Compare and contrast creating style in music with creating style in dance movements, paintings, stories, plays, statues, buildings, commercials, movies, etc.

1560-0302. Express ideas, thoughts, and emotions aesthetically through singing, playing, and/or creating.

- Exhibit through music an appreciation for the subtle beauties inherent in everyday life.
  STRATEGY EXAMPLE: Select and express through music an idea, thought, or feeling found in the world; e.g., nature, dance, a picture, a movie, a story, real life.
- Balance reason and emotion in creating, practicing, and performing.

1560-0303. Use the **staff** system to document arrangements and compositions limited rhythmically to beamed sets of 4 sixteenth notes, whole note/rest, half note/rest, dotted half note, quarter note/rest, and eighth note pairs; and limited melodically to *ti, fa, do, re, mi, so, la.*

- Notate as a class short rhythm and pitch patterns created by the teacher, individuals, and the class.
- Explain fermata, tempo markings, sixteenths, half notes, dotted half notes, 2/4, 3/4, and 4/4 **meter**, and the subsequent bar lines and measures in rhythm patterns.
- Identify and explain the various intervals in pitch patterns notated on staff and the use of **ledger lines**.
- Draw and explain the use of **sharps**, **flats**, and **key signatures**.

STANDARD 1560-04	**Listening. The student will listen to, analyze, and describe music.**

OBJECTIVES

1560-0401. Recognize quality while creating music performances.

- Examine personal success and the achievement of others in stage presence; watching the conductor; keeping a steady beat; singing in a voice free from strain; using proper playing and handling techniques of instruments; performing correct volume, pitches, and rhythm; starting and stopping together.
- Formulate suggestions for improvement in musical performances referring to the skills listed above.
- Plan, practice, self-assess, refine, present, and reflect on a simple performance that demonstrates all of the skills learned in each of the standards.
  STRATEGY EXAMPLE: Use this as the culminating activity for the last six weeks of each semester. Create together a program which combines and showcases the skills and knowledge gained in music, art, dance, drama, history, etc.

1560-0402. Perceive and respond to the messages in music and the use of music elements.

- Explain, demonstrate, and judge own ability to exhibit appropriate audience etiquette according to type of musical performance. (See Theatre Core.)

- Explain how the music can communicate a certain meaning or serve a specific purpose.
  STRATEGY EXAMPLE: Describe what the music makes one think about or what it is saying personally. As a class, construct possible meanings or purposes of the music. How do various styles affect the meaning and/or purpose of a piece of music? How does musical style help to express ideas, feelings, places, times?
- Analyze and demonstrate how timbre, rhythm, melody, form, texture, and performing style are used to create styles of music.
- Describe and identify the following styles in familiar songs and listening selections: jazz, popular, classical, folk, rock, gospel, hymns/anthems, spirituals, country, blues, rhythm and blues, bluegrass.
- Explain the differences between these types of music: opera, symphony, ballet, oratorio, suite, concerto, musical.
- Identify major and minor sounds in familiar songs and listening selections.
- Demonstrate familiarity with suggested listening selections.
  STRATEGY EXAMPLE: Identify the piece on hearing the music by telling a story connected with the writing of the piece and/or naming the title or composer. After being told the composer/title, hum the tune, tap the rhythm, or describe the music in terms of pitch, volume, tempo, timbre, and style.
- Summarize personal preferences in music selections according to excellence of performance, meaning/purpose, and use of music elements.
- Hypothesize the universal message, meaning, and/or purpose of the music.

Suggested listening for sixth grade:

Examples of Styles: (Select additional examples as desired)
Folk: *Simple Gifts, The Water is Wide, Annie Lee*
Gospel: *Rock-a My Soul*
Popular: *Lean On Me, Top of the World*
Jazz: *I Got Rhythm*
Minor Key: *Joshua Fought the Battle of Jericho*
Big Band: Miller: *In the Mood*
Choral: Bach: *Jesu, Joy of Man's Desiring*
Opera: Rossini: *Barber of Seville,* "Largo al factotum"
    Bizet: *Carmen*, "Habanera," "Toreador's Song"
    Mozart: *Marriage of Figaro,* "Voi Che Sapete"
Overture: Brahms: *Academic Festival Overture*; Mozart: *Marriage of Figaro*
Oratorio: Handel: *Messiah*, "Hallelujah Chorus"
Ballet: Review *Nutcracker, Firebird, Rodéo*
Symphony: Review Haydn: *Surprise Symphony*; Beethoven: *5th Symphony*, Movement 1; Mozart: *Symphony No. 40*, Movement 1
Musical: Review 4th grade suggestions; Bernstein: *West Side Story*
Concerto: Gershwin: *Piano Concerto in F*, Movement III
Review Vivaldi: *The Seasons*

These particular masterworks are chosen for their appeal, their potential in demonstrating different music elements, and their suitability to this grade level. There are many other selections which could be substituted and/or added to the list. Consider equally powerful works from the various "non-Western" cultures of the world.

THEATRE LEVEL 6

SIS NUMBER: 1860
SIS CODE: AR

STANDARD 1360-01	**Playmaking. The student will plan and improvise plays based on personal experience and heritage, imagination, literature, and history for informal and formal theatre.**

OBJECTIVES

1360-0101. Collaborate to select **interrelated characters, environments,** and **situations** that create **tension** and **suspense** for **informal and formal theatre**.

- Plan, in small groups, interrelated characters, environments, and situations that create tension and suspense based on world history and **dramatize**. (See Social Studies Core.)
  STRATEGY EXAMPLE: Departure question: Can students better understand the Holocaust if they explore this history through drama? Select one situation to become a metaphor for understanding the Holocaust; e.g., a daring POW escape during the very last days of WWII.

  The dramatic question: Should the prisoners gamble on being liberated or take a big risk and try to escape? Everyone knew it was all go or none. With Nazi soldiers running off every day, security was greatly reduced. Perhaps the evil camp commandant would kill them all to prevent escape or liberation. Perhaps he would run off himself. With many prison camps closing, prisoners from many countries and many backgrounds were thrown together in one camp or another. Given all they had survived, could they even come to a consensus? In fact, they did and they escaped. Hence, the focus is really an exploration of how people in a crisis arrived at such a very difficult group decision.

  Divide students into **mantle of the expert** groups. Each group selects a specific group of POWs to research (Jewish citizens, American military, Nazi military, Russian military, French underground, Red Cross, etc.). Break the dramatization into several scenes; e.g., POWs arriving at prison camp, once in barracks they organize, parade ground line-up and threats from the commandant, to escape or not to escape, escape planning, escape, liberation. Have students write response papers to read to the class. Have them articulate how and what they were able to learn through drama.

- Recognize how **themes** help interrelate characters, environments, and situations.
  STRATEGY EXAMPLE: In groups of five, collaborate to plan an original scene based on an agreed upon theme; e.g., "honesty is the best policy" or "say NO to drugs" or "don't judge a book by its cover" or "give me shelter" or "power to the people." Have students explain how themes helped interrelate characters, environments, and situations.

1360-0102. Plan **dialogue** and **physical attributes** focusing on **characterization** for informal and formal theatre.

- Plan and improvise dialogue and physical attributes for a character based on real individuals considered to be "world leaders" in the 20th century.
  STRATEGY EXAMPLE: Do in-depth background study on a world leader from the 20th century. In groups of five, choose one famous individual per group to portray. Hold a press conference. The world leader from each group will join a panel and be interviewed together by the rest of the class acting as reporters. Have the reporters ask questions about solutions to current big problems in the world. Later, mix them together in groups and repeat interview scene. Allow for argument among the characters.
- Plan and write dialogue and physical attributes for an original character based on an interesting photograph of a human face. (See Language Arts Core.)
  STRATEGY EXAMPLE: Individually, write a monologue for this character that includes parenthetical descriptions of physical attributes and actions that take place during the monologue. Have students exchange monologues so they may rehearse and perform the original monologues.

1360-0103. Collaborate to create and improvise a short play that demonstrates an understanding of plot elements. (See Language Arts Core.)

- Incorporate traditional plot elements into an original short play.
  STRATEGY EXAMPLE: Have students review traditional plot elements; e.g., incident, exposition, major conflict/problem, complications, climax, loose ends/ending. Have them, in small groups, create a short original play that includes all the traditional plot elements. When groups share these short original plays with the class, have observing students identify all traditional plot elements.
- Write a short one-act play. (See Language Arts Core.)
  STRATEGY EXAMPLE: Have students write a plot outline for a short one-act adventure **comedy**; e.g., "Sport the Mosquito Draws First Blood" or "Misty the Moth Sees the Light" or "Chip Risks It All Without Net." Have students offer feedback and ideas for each outline. Each student now writes a short one-act adventure comedy.

STANDARD 1360-02	**Acting. A student will cooperate, imagine and assume roles, explore personal preferences and meanings, and interact in classroom dramatizations.**

OBJECTIVES

1360-0201. Develop **body awareness** and **spatial perception** through movement and **pantomime.** (See Dance Core.)

- Use the quality of movement to reveal a character.
  STRATEGY EXAMPLE: Ask students to open and close their hands as they walk about the room randomly. Expand this exercise to include legs, face, and the entire body. Ask them to move about while maintaining either an open or closed position. While they are moving, side coach them. Have them think about what kind of person might be open or closed. What kind of mood is this person in today? Ask them to say "Hello" to others as they pass.
- Interpret color through movement. (See Visual Arts Core.)
  STRATEGY EXAMPLE: Assign a color to each group of four or five or allow them to choose their own color. Ask each group to interpret their color the way they want; e.g., perhaps they connect red with fire and build a concrete scene around a fire, or perhaps they abstractly become the fire. Each group shares its constructed meaning with the class.
- Pantomime being in a specific place.
  STRATEGY EXAMPLE: Play the Where Game. The class sits in one large circle. One student begins the game by entering the circle and pantomiming an action that clarifies the "where" of the scene. When others believe they know the "where," they may enter the scene and help build it. Eventually, all students enter the scene, and the entire room transforms into the "where."
- Pantomime being in a specific place that keeps changing to a new specific place.
  STRATEGY EXAMPLE: Play the Where Game again. This time you have the option to secretly send a student into the scene with instructions to begin a new action that transforms the scene into a new place; e.g., from a hospital operation room to a deep sea science lab. As others become aware of the change, the scene transforms.

1360-0202. Develop expressive use of the voice.

- Use **gibberish** to communicate feelings through vocal tone, pitch, volume, and rate of speech.
  STRATEGY EXAMPLE: Working in threes, place all students in a large circle. Using gibberish that sounds like a common language, one team enters the circle and begins to improvise a scene where three characters are faced with an urgent problem to solve; e.g., lost in the mountains, adrift at sea. On the teacher's signal, a second team enters the scene. Using the gibberish established by the first team, the second team helps solve the problem. Repeat the activity using other teams and new gibberish.

- Use persuasive arguments and active listening in a dramatic situation. (See Language Arts Core.)
  STRATEGY EXAMPLE: In pairs, stand back-to-back and do not touch or see each other. Improvise a phone conversation between a parent and a young person. The child has just walked to the store to get some milk for breakfast. The time is 8 p.m. and the store is only one block away in a good neighborhood. Six hours pass and it is now 2 a.m. The parent is worried sick and the police have been alerted. The phone rings and it's the child calling from somewhere with a true but very wild story to tell. You say, "ring, ring, ring" to begin the scene. Discuss the success of the child's persuasive argument, and then discuss the importance of active listening skills in this scene.

1360-0203. Develop **emotional recall** in characterization.

- Use emotional recall to express a character's passion about an issue.
  STRATEGY EXAMPLE: Have students think of an adult character they know who is very passionate about an issue in life. Have them create one sentence that concisely states this passionate belief. Have other students argue against this belief. Discuss with the students where the emotional recall came from; e.g., did it come from one's memory of the passionate adult, did it come from one's identifying with the passion expressed by that adult, or did it come from an agreement with that adult's passionate belief?

- Use emotional recall to create an **inner dialogue** for a character.
  STRATEGY EXAMPLE: While pantomiming a common daily morning routine, have students speak out loud the inner dialogue that might be going on in their heads. Have students base their inner dialogue on something that they tend to worry about in real life; e.g., "I can't believe I lost my big project ... the one time I had something done on time so far this year ... I'll just tell the teacher the truth and ... wrong ... she'll just say it is another excuse like the other times ... then she'll give me a failing grade ... maybe I'll just drop the class!"

1360-0204. Develop an ability to work in **ensemble** when working in informal and formal theatre.

- Work in ensemble when preparing a group performance.
  STRATEGY EXAMPLE: Have students reflect on and discuss their ability to work as complementary parts contributing to a single whole preparing to perform. Make suggestions for improving ensemble.
- Work in ensemble when performing a group performance.
  STRATEGY EXAMPLE: Have students reflect on and discuss their ability to work as complementary parts contributing to a single whole or performance. Make suggestions for improving ensemble.

STANDARD 1360-03	**Understanding Art Forms. The student will compare, connect, and incorporate art forms by describing and analyzing methods of presentation and audience response for theatre and dramatic media, including film, television, electronic media, and other art forms.**

OBJECTIVES

1360-0301. Understand the unique relationship between the audience and the performing arts.

- Observe and explain the impact of an audience on artistic outcome in the performing arts.
  STRATEGY EXAMPLE: Have students attend at least one performing arts event were they are able to interview live performers following the event; e.g., plays, musicals, operas, dance concerts, pop music concerts, symphony orchestras. What do the performers believe the relationship is between an audience and the quality of a performance on any given day? Can the performers offer any concrete examples? How do the performers take this issue into account during the rehearsal process? During the performance run? How does the audience figure into a performer's vision of the best possible outcome of a performance?
- Plan and explain ways **audience etiquette** can extend beyond the performing arts event.
  STRATEGY EXAMPLE: A week or so before attending a performing arts event, have students brainstorm and plan ways to demonstrate audience etiquette before and after the actual event takes place. Before-event ideas might include reading the play to improve understanding and interest, listening to the music, discussing the background of the playwright, composer, creator, etc. After-event ideas might include interviewing the performers, attending post-event question-and-answer sessions, writing comments to the performers, writing a review, etc.

1360-0302. Understand the use of **visual, aural, oral**, and **kinetic elements** to express ideas and emotions across the performing arts. (See Visual Arts Core.)

- Identify visual, aural, oral, and kinetic elements and explain how they are used to express ideas and emotions in a performing arts event.
  STRATEGY EXAMPLE: Have students attend a performing arts event. Have them focus on understanding how visual, aural, oral, and kinetic elements help express ideas and emotions in the performing arts event; e.g., in *To Kill A Mockingbird,* a lightning flash reveals the larger-than-life shadow of Bo standing in the window reinforcing Scout's fear of Bo; in *Bridge to Terabithia,* the sound of the crows crowing gives Leslie the idea to pretend the goblins are attacking, and she tells Jess to pick up his sword and protect the stronghold; in *Romeo and Juliet,* the musicians at the dance just happen to begin playing romantic music as the lovers' eyes meet for the first time.

- Identify visual, aural, oral, and kinetic elements and explain how they are used to express ideas and emotions in television.
  STRATEGY EXAMPLE: Have students watch specific television ads. Have students identify visual, aural, oral, and kinetic elements and explain how they are used in television commercials to sell products. What emotions are advertisers trying to evoke in the viewers? Why? What ideas are being expressed? What does the term emotional association mean in advertising? Identify and explain examples of emotional associations in television commercials. Articulate the idea the advertiser wants to communicate in specific ads. Why does emotional association work in advertising? Does it work in the performing arts?

1360-0303. Select and integrate dance, music, and theatre equally in an original **dramatic presentation.** (See Dance and Music Cores.)

- Plan and integrate dance, music, and theatre equally in an original performance piece.
  STRATEGY EXAMPLE: Have students plan and perform an original performance piece in which dance, music, and theatre share equal focus; e.g., a piece that studies the life of young Mozart. Students could present a ballet revealing the painful loneliness in his childhood. Music could tell the amazing gifted side of his youth. And, theatre could explore the kinds of relationships he had with family members, especially his very strict father.
- Plan and **subordinate** dance, music, and theatre equally in the service of one another in an original performance piece.
  STRATEGY EXAMPLE: Continue to develop the original piece created in the above indicator. Always find ways to support the focused art form by subordinating the other two in support of it. Perform the piece again.

STANDARD 1360-04 **Analyzing and Constructing Meanings. The student will explain personal preferences and construct meanings by responding to improvised and scripted scenes and to theatre, film, television, and electronic media productions.**

OBJECTIVES

1360-0401. Analyze and explain how the world of the play, with its own identity, conflicts, and problems, is similar to and different from one's own world in real life.

- Identify and explain the similarities and differences between the play's world and one's own world.
  STRATEGY EXAMPLE: Have students read a play and write a list with two columns. One column will list the similarities between the play's world and the students' world. The other column will list the differences between the play's world and the students' world. Consider many kinds of possible connections to one's own world; e.g., moods, attitudes, occupations, feelings and emotions, conflicts, friendships, wants and needs, endings.

- Identify and describe real life omissions left out of the play's world. STRATEGY EXAMPLE: Have students read a play and write a list of what real life things are left out that our own worlds deal with every day. Discuss several reasons as to why the things appearing on the lists do not appear in the play's world. Are there any things on the list that should appear in the play's world? Explain.

1360-0402. Describe and **critique** the perceived effectiveness of students' contributions to the collaborative process of developing dramatic presentations for informal and formal theatre. (See Language Arts Core.)

- Suggest ideas for improving student effectiveness in planning and playing dramatic presentations. STRATEGY EXAMPLE: After completing a classroom dramatization or a theatre production, have students, individually, write constructive evaluations addressing the perceived effectiveness of the overall process. Ask them to use appropriate theatre terminology and make useful suggestions for improvement. Remember, quality art is in the details.
- Suggest ideas for improving artistic quality in classroom dramatizations and student productions. STRATEGY EXAMPLE: After a classroom dramatization or student production, have all the students meet within a few days for a postmortem session. This is an opportunity for students and teachers to openly and constructively discuss the process and make suggestions for improvement. Make a list of specific things the participants believe will help improve artistic quality. Discuss each recommendation openly in the session.

1360-0403. Analyze and critique the **constructed meanings** in a play. (See Dance, Music, Language Arts, and Visual Arts Cores.)

- Identify and explain the constructed meaning of a play, including consideration of individual emotional responses, likes, and dislikes. STRATEGY EXAMPLE: Have students attend live theatre. Individually, have them write a short paper identifying and defending meanings constructed by the play, as interpreted from their own viewpoint after having experienced the play live.
- Read and explain a review written by a drama **critic**. STRATEGY EXAMPLE: Have students, individually, locate a review of a play. If possible, it should be the review of a play the student has also seen live. Have students share their own opinions about both the play and whether or not they are in agreement with the viewpoint of the drama critic. Encourage the students to send their own reviews to the drama critic for consideration.

VISUAL ARTS LEVEL 6

SIS NUMBER: 1060
SIS CODE: AR

STANDARD 1060-01	**Making. The student will explore and refine the application of media, techniques, and artistic processes.**

OBJECTIVES

1060-0101. Explore a variety of art materials while learning new techniques and processes.

- Use **one point, linear perspective** to create an **illusion of depth**.
- Portray distant objects higher on the drawing paper.
- Use the **horizon line** to represent eye level in artwork. STRATEGY EXAMPLE: When drawing a scene from life, draw a horizon line on the paper and place objects relative to it in the same way they relate to the eye level in the real scene; e.g., above, below, directly on.
- Create the illusion of depth by portraying parallel lines that move away from the viewer to converge at a point on the eye level.
- Show cast shadows as darker directly under the object casting them.
- Fuse cast shadows that overlap.
- Draw cast shadows to describe the form or surface upon which they fall; e.g., the cast shadow of a pole falling on stairs, a cast shadow falling on a ball, the cast shadow of a pencil falling on a pile of blocks.
- Use **highlight, halftone, shadow side, shadow edge, and reflected light** to shade objects.
- Create an artwork that has five distinct value changes from light to dark.
- Render cast shadows as darker, grayer, and less intense versions of whatever color they fall on.
- Render objects in the distance as grayer and/or bluer than those in the foreground.
- Manipulate lines and their direction to show the shape or direction of the surface they are describing.
- Create a **3-D** form by scooping, carving, or cutting away parts from the whole.

1060-0102. Predict the processes and techniques needed to make a work of art.

- Consider a variety of ideas before starting a work of art.
- Make **thumbnail sketches**, storyboards, or verbal descriptions to help organize art ideas before beginning the actual piece.

1060-0103. Handle art materials in a safe and responsible manner.

- Handle art tools and materials so their inherent danger is minimized.
- Dispose of waste materials in keeping with EPA standards and appropriate recycling methods.
- Clean and put back to order art making areas after projects.
- Respect other students' artworks as well as one's own.

STANDARD 1060-02	**Perceiving. The student will analyze, reflect on, and apply the structures of art.**

OBJECTIVES

1060-0201. Analyze and reflect on works of art by their **elements** and **principles**.

- Describe the three properties of color: **hue, value, and intensity**.
- Differentiate and identify colors by value and intensity within works of art.
- Compare/contrast ways in which artists have used elements such as line, shape, color, value, and texture in both significant **2-D** and **3-D** works of art.
- Hypothesize ways artists choose to use certain elements or principles more abundantly in their works than others.
- Point out the use of line, shape, color, value, and/or texture in works created by students.

1060-0202. Create works of art using the elements and principles.

- Modify the value of colors in artwork to create intentional effects.
- Create the illusion of depth in works of art.

STANDARD 1060-03	**Expressing. The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.**

OBJECTIVES

1060-0301. Explore possible **content** in art prints or works of art.

- Select themes or symbols appropriate for describing an idea or personal experience in art.
- Group artists and their works according to **style** or similar visual characteristics.

1060-0302. Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for artworks.

- Portray a familiar environment using linear perspective.
- Evaluate a significant work or works in terms of **craftsmanship**, concepts, objectives, creativity, beauty now, and beauty when it was created.
- Create a work of art portraying an object or animal important to the student.

1060-0303. Explore video, film, CD-ROM, and computers as art tools and artworks.

- Explore the use of technology in art; e.g., video, film, computer software, laser disc, CD-ROM.
- Create a work of art using one of these available technologies.

STANDARD 1060-04	**Contextualizing. The student will interpret and apply visual arts in relation to cultures, history, and all learning.**

1060-0401. Compare the arts of different cultures to explore their similarities and diversities.

- Compare/contrast art forms, past or present, in terms of subject matter, culture, and history.
- Infer ways the availability of resources, technologies, and social conditions have affected artworks.

1060-0402. Connect various kinds of art with particular cultures, times, or places.

- Explain how experiences, ideas, beliefs, and cultural settings can influence the students' perceptions of artworks.
- Describe the impact of significant works of art in the time and place they were created.
- Hypothesize if the meanings of significant works of art change over time.

1060-0403. Recognize the connections of visual arts to all learning.

- Explain how significant works of art allow nations to understand one another.
- Predict how a knowledge of visual arts might benefit lifelong learning.
- Hypothesize the role of visual arts in modern electronic media.

Suggested list of masterworks and artists for sixth grade:

"Road to the River" by Maynard Dixon
"Moonrise in the Canyon, Moab, Utah" by Sven Birger Sandzen
"Richards' Camp, Holiday Park - Weber Canyon" by James T. Harwood
"Dancing at the Moulin de la Galette," "Luncheon of the Boating Party" by Auguste Renoir
"View of Toledo" by El Greco (Domenikos Theotocopoulos)
"Interior, Flowers, and Parrots" by Henri Matisse
"The Bullfight" by Francisco Goya
"Christina's World" by Andrew Wyeth
"Capriccio: A Street Crossed by Arches" (and other works) by Antonio Canaletto

Any works of art with which the teacher is familiar and appropriately teaches the standards and objectives of this grade level can be used. This could include works suggested for other grade levels as well as other works by the artists suggested above.

DANCE GLOSSARY

Alignment: The concept of skeletal relationships; i.e., posture. Refers to the relationship of the skeleton to the line of gravity.

Asymmetrical: A design, space, time, or energy that is not the same on both sides.

Axial Movement: Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another.

Choreography: The art of making a dance, or the design of a dance.

Composition: The art and craft that organizes all the elements and factors of dance into a visual product to be perceived by an audience.

Contrast: A diversity of adjacent parts in color, emotion, tone, and style.

Dynamics: Degrees of loudness and softness which give variety and meaning to music and dance. Forte (*f*) indicates loud; piano (*p*) indicates soft. Also used as the flow of energy applied to a single movement, a series, or a total dance piece. Considered shadings in the amount or intensity of energy in movement, giving movement its expression. Also referred to as the interaction of forces of movement and motion that produce contrast.

Energy: The amount of force with which a movement is performed or the qualities of movement.

Bound: A strong energy force that is directed against the air, an object, or another person.

Collapsing: To suddenly lose force and energy. A movement that is characterized by a relaxed release into gravity, resulting in a folding or curling of the body downward.

Explode: A form of percussive energy; every part of the body is propelled into space in an instant of time.

Percussive: A movement quality that begins with a strong sharp impetus, extends energy in spurts, small or large explosions, stops suddenly at any point and then may start again.

Suspend: A movement that results when the initial force is expended for an instant, and a momentary stillness in space is achieved.

Sustained: A movement quality that is characterized by a constant, even flow of energy resulting in movement that is ongoing and smooth.

Swinging: A movement quality that is characterized by a reaction to the force of gravity. A body part is relaxed and drops along a curved path until the momentum of the drop carries it up on the other side of the curve where it suspends before returning its downward path.

Vibratory: A movement quality that results when the extreme of tension is applied to the vibrating part which responds with a series of fluttering, quivering movements.

Focus: The intensity and direction of movement as it is projected spatially; also, the use of the eyes and body to direct the focus in space.

Form: A component of all the arts. Form is the structure or plan on which a piece of art is based, giving it both design and unity rather than chaos.

Freeze: A command to cease all movement at once and to remain immobile in the shape the body presented when the signal word was given.

Improvisation: Movement which is created spontaneously, ranging from free form to highly structured environments but always with an element of chance. Provides the dancer the opportunity to bring together elements quickly and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

Level: The space where movement occurs in relation to elevation; this may vary from low to high within the possible range of human elevation.

Locomotor Movements: Steps to get from one place to another.

- **Gallop:** A combination of a step-leap with a long-short rhythm.
- **Hop:** An elevation movement executed by taking off and landing on the same foot.
- **Jump:** An elevation movement executed by taking off and landing on both feet.
- **Leap:** An extended run; both feet are in the air at the same time.
- **Run:** A transfer of weight from one foot to another with increased tempo and a moment when both feet are off the floor at the same time.
- **Skip:** A combination step-hop with a long-short rhythm.
- **Slide:** A combination of step-leap or "cut-run" in a long-short rhythm. The body moves in a lateral position through space, with a moment of elevation, heels touching in the air.
- **Walk:** A transfer of weight from one foot to another in a smooth and even rhythm. One foot remains in contact with the floor.

Mirroring: Imitation of a leader with hands, arms, or other body parts in a slow sustained manner with very little locomotor action to reflect the movement of the leader as a "mirror" does. Usually done in partners.

Modern Dance: An artistic expression which revolutionized concert dance. It began around the beginning of the 20th century with Isadora Duncan, Loie Fuller, Ruth St. Denis, and other daring performers who rejected ballet. It was based on self-expression and a return to movement which was natural to the body. Modern dance choreographers are free to develop an individual movement vocabulary that suits their needs.

Personal/Group Space: Group space is the ability of the individuals to fill the space evenly while maintaining own personal space when moving. Personal space refers to the space which immediately surrounds the body in stillness and motion.

Phrase: A natural grouping of movements which give a temporary feeling of completion.

Positive/Negative Space: The positive areas in a composition are definite forms and shapes; negative areas are the unoccupied or empty spaces.

Space: An element of dance, relating to the area through which one moves. Space is a dancer's canvas.

Theme: A clear movement sequence that can be used as a basic structure for different variations.

Time: An element of dance, relating to the rhythmic aspects of dance as well as the duration and tempo of a movement.

Variety: The quality or state of having different forms or types, something differing from others of the same general kind.

MUSIC GLOSSARY

Beat: The steady, unchanging pulse in the music.

Dynamics: The various levels of volume.
- ***forte (f)*:** loud
- ***piano (p)*:** soft
- ***crescendo (<)*:** gradually get louder
- ***decrescendo (>)*:** gradually get softer

Fermata: Hold the note until satisfied.

Form: Structure, organization of the music.
- **Theme and Variations (A A'A"A'"):** A form in which the same section (theme) is presented several times with a different variation of it each time.
- **AB (verse/refrain):** A two-part, or binary, form with contrasting sections.
- **Solo/Chorus (call/response):** A form consisting of the alternation between a solo and a responding chorus or individual.
- **ABA (ternary):** A three-part form with a contrasting middle section.
- **Rondo (ABACA):** A form that keeps bringing back the "A" section after each new section.
- **Coda:** A special ending.
- **Introduction:** A "preface" to the music.

G-Clef: Signifies the treble clef or notes of the upper half of the piano. Specifically marks the G-line in the treble clef.

Key Signature: None, one, or more sharps/flats that indicate which notes are to be raised/lowered a half step. Enables one to locate *do* and/or *la* in the music.

Leger Line: An extra piece of a line to locate additional pitches that go above or below the regular five staff lines.

Meter: A regular pattern of recurring accents on the beat, usually in twos, threes, or fours.

Natural Voice: An unforced voice, free from strain or distortion.

Note Values: Quarter notes are the basic unit of time. Half notes receive twice the time value. Whole notes receive four times the time value. It takes two eighth notes to equal the time of one quarter note and four sixteenth notes to equal the time of one quarter note. There are corresponding rests to signal the same time values, but instead of sound, they symbolize silence.

Ostinato: A short repeating pattern of rhythm and/or melody.

Pentatonic Scale: The pentatonic scale includes *do, re, mi, so,* and *la,* high or low octaves. *Fa and ti* are omitted.

Rhythm: A pattern of short and long sounds and silences. The rhythm is usually superimposed over an implied steady beat. Rhythm is the end result of starting with a beat, establishing a tempo for the beat, putting a pattern of accents on the beats, organizing them into a meter; then, working with those elements as a base, composing/ improvising a rhythmic pattern that rides on top of the beat, tempo, and meter.

Rhythm Instruments: Simple classroom instruments that are played by striking: drums, rhythm sticks, maracas, claves, triangles, cymbals, castanets, tambourines, tone bells, xylophones, (Orff instruments), cow bells, jingle bells, etc.

Sharp/Flat: A sharp raises a pitch one half step; a flat lowers a pitch one half step.

Singing Game: A song that has a game to be played while singing it; e.g., Ring Around the Rosy, London Bridge, Patty Cake.

Solfege: The system that names pitches: *do, re, mi, fa, so, la,* and *ti.*

Staff: The five lines and four spaces used to diagram music.

Style: A type of music distinguished by its characteristic use of rhythm, timbre, melody, lyrics, texture, harmony, form, dynamics, and tempo; e.g., jazz, blues, gospel, classical, country, rock, popular.

Syncopation: The occurrence of an accent on a normally unaccented beat.

- **Tempi:** The plural of tempo.
    - **Andante:** A walking pace.
    - **Allegro:** A lively pace.
    - **Accelerando:** A gradual speeding up of the established tempo.
    - **Ritardando:** A gradual slowing down of the established tempo.
    - **Largo:** A slow pace.
    - **Moderato:** A medium pace.
- **Tempo:** The speed of the beat in music.
- **Texture:** The layers of sound in music, and the type of layer each one is.
    - **Unison (monophonic):** One layer of sound–a single melodic line.
    - **Melody with accompaniment (homophonic):** A predominant melody with some type of accompaniment. The accompaniment can be an ostinato, chords, harmony, descant, etc.
    - **Competing Melodies (polyphonic):** Melodies of equal importance occurring simultaneously. Common examples are rounds, canons, partner songs.
- **Timbre:** The "color" of the sound. Often referred to as the tone color or quality. The timbre of a voice can be rough, nasal, squeaky, etc. The timbre of a trumpet, for example, is different from the timbre of a flute or a violin.
- **Time Signature:** An indication at the start of a piece of music of the number and type of note values in each measure. The top number indicates how many beats per measure; the bottom number is an abbreviation for the type of note to receive one beat.

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THEATRE GLOSSARY

Acting: Playing a part in a dramatic presentation. Acting is a cumulative and culminating experience involving sensory awareness, rhythm and movement, pantomime, oral communication.

Action: The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters.

Alternative Ending: Finding a new and logically defensible way to conclude the sequence of actions presented in a story, play, or dramatic presentation.

Antagonist: The main opponent of the protagonist. The representative of the major forces against the protagonist in reaching his or her goal.

Audience Etiquette: The ability to understand the nature of the relationship between the live performer and the audience and to demonstrate the appropriate behavior that will nurture that relationship when attending live performing arts events.

Aural Elements: The elements in dramatic production that are perceived by the ear; e.g., sound effects, music.

Body Awareness: The actor's consciousness about the use of the body, including the aspects of creativity, control, and nonverbal communication.

Character: An imaginary person or thing existing in a drama or play and brought to life by an actor.

Characterization: The process of creating a believable "person" through exploration of the physical (e.g., sex, age, external traits), social (e.g., occupation, family, previous experiences), and psychological (e.g., attitudes, motivations, values) dimensions of a role.

Classroom Dramatization: The act of creating character, dialogue, action, and environment for the purpose of exploration, experimentation, and study in a setting where there is no formal audience observation except for that of fellow students and teachers.

Climax: The point from which the major conflict can go no further without bringing about a resolution; the highest point of dramatic tension; the point at which the major forces in a conflict ultimately meet; a turning point.

Comedy: Plays generally light in tone, at times farcical, satiric, or nonrealistic, which usually have a happy ending and provoke laughter.

Complication: A twist in the plot whereby some new development is added contributing to the rising action or growth; comes after the major conflict has been established.

Conflict: Tension between two or more characters or between action and ideas; the collision of opposing forces within the drama; the fundamental struggle that leads to crisis and climax of a scene or play.

Constructed Meaning: The personal understanding of dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral, and visual symbols of a dramatic production.

Critique: A critical review or commentary, especially one dealing with works of art or literature. A critical discussion of a specified topic.

Dialogue: Words spoken by the characters in a play to communicate their thoughts, feelings, and actions.

Diction: Degree of clarity and distinctness of pronunciation in speech or singing; enunciation.

Dramatic Presentation: Any role-playing that includes the use of plot, character, and tension.

Dramatize: To make role-playing dramatic, including the use of plot, character, and tension.

Emotional Recall: The detection and apprehension of one's own and others' emotional states and emotional reactions, which can be recalled for use in understanding, portraying, and reflecting on the human condition and human behavior.

Empathy: Emotional identification of one person with another; to vicariously experience the sensual and emotional state of another person. To empathize is to "walk in the shoes" of another. Empathy feels *with* a character; sympathy feels *for* a character.

Energy: The capacity for vigorous activity; vigor; power. Exertion of vigor or power; vitality.

Ensemble: The dynamic interaction and harmonious blending of the efforts of the many artists involved in the activity of theatrical production.

Exposition: Information provided by dialogue rather than through dramatic action which concerns the past or events occurring outside the play; necessary for an understanding of time, place, plot, character, and theme.

Expression: What the audience or other participants in the drama see and hear coming from those in-role. The actor uses the voice and the body as the basic tools of expression.

Face Puppets: Puppets made out of plain paper plates with character faces drawn, colored, or painted on them. Actors wear them on their hands.

Fantasy: The use of imagination to create strange, unusual, or nonrealistic characters or settings.

Formal Theatre: Dramatic activity designed for presentation with the focus on final production and audience reception.

Gibberish: Meaningless sounds substituted for recognizable words.

Given Circumstances: What the playwright shares about the play within the script itself. In improvisations, given circumstances refers to what departure ideas or parameters have been established.

Human Shadow Play: The use of the human body to create shadow images on a transparent material by being lit from behind. Shadow plays can be performed using the entire human body or parts of it to represent characters; e.g., children often create animals by using their hands to create animal-like images on a bed sheet when being lit from behind with a flashlight.

Imaginary: A mental picture of what is not physically present or of what has never been actually experienced.

Imaginary Objects: Objects that do not exist physically in the drama but are created through the use of pantomime by the actor.

Imagination: The process of forming a mental picture of what is not physically present or of what has never been actually experienced; the process of combining and altering images from previous experiences.

Imitate: To follow, as a pattern, model, or example; to copy.

Improvisation: The spontaneous use of movement and speech to create a character or object in a particular situation. An intuitive and immediate response rather than behavior that is rehearsed.

Improvise: To act without previous study or preparation. To act out without a script.

Inanimate Objects: Objects devoid of life such as pencils, silverware, lawn mower, toothbrush, etc.

Informal Theatre: Theatre activities, often called classroom dramatization or improvisation, in which participants use their minds, bodies, and voices to plan, play, examine, and evaluate characters participating in an action. The term includes a wide range of theatre activities and situations developed by and for the participants rather than for an outside audience.

Inner Dialogue: The conversation the actor carries on in the head that represents the ongoing thoughts of the character.

In-role: The act of role-playing. Accepting and participating in the given circumstances of a drama or a play. A teacher is said to be teaching in-role when one joins the role-playing within a drama or play for the purpose of enhancing the dramatic experience through interaction with students already in-role.

Interrelated Characters: Characters that connect in a drama or play because of the given circumstances.

Isolated Body Parts: Having the ability to operate one body at a time or independently of other body parts in use; e.g., the hand doing one thing, the head doing something else.

Kinetic Elements: Of, relating to, or produced by motion; movement.

Mantle of the Expert: In classroom dramatizations or improvisations, teachers may assign individuals or groups of students to be "experts" in those things they are exceptionally knowledgeable about or willing to research. This is called operating in-role from the "mantle of the expert;" e.g., a third grader, or group of third graders, who collects butterflies being a resource in-role and out as we prepare a butterfly drama.

Metaphor: A symbolic comparison where one thing stands for another thing; an image which synthesizes two meanings.

Mood: A state of mind or emotion. A pervading impression of an observer: *the somber mood of a play.* Inclination; disposition.

Motivation: The actor's reason for doing or saying something. Actors are motivated by characters' objectives which come from reasons or occurrences in a scene, story, or play.

Motives: An emotion, desire, physiological need, or similar impulse that acts as an incitement to action.

Narrative Pantomime: An activity in which the group pantomimes a story as it is narrated by the drama/theatre leader.

Nonsense Dialogue: Dialogue that exists outside of a given social or dramatic context; an exercise in creating context and given circumstances.

Objective: The desire and goal of a character which motivates action.

Oral Elements: Those things the audience perceives that are spoken or created with the human voice.

Pantomime: Action without words; using the body and face to express an idea, an emotion, or a character.

Pathos: A quality, as of an experience or a work of art, that arouses feelings of pity, sympathy, tenderness, or sorrow. The feeling, as of sympathy or pity, so aroused.

Personal Preferences: The identification of one's choices of liking and the exploration of why one likes what one likes.

Physical Attributes: Things the body of a specific character is capable of or recognizable for doing based on the given circumstances.

Pitch: Referring to the range of sound in music (high or low); sounds that can be repeated.

Planning: In drama, planning refers to the process guided by the leader or done by the participants in small groups which precedes the improvised exercises, scene, situation, or portion of a story.

Playmaking/Playwriting: *Playmaking* is a term used to describe dramatic activities that lead to improvised drama with a beginning, middle, and end, employing the general form and some of the elements of theatre. The product may or may not be shared with others. *Playwriting* is the act of creating the plot, theme, characters, dialogue, spectacle, and structure of a play and organizing it into a playscript form. It involves the ability to imagine the entire production scene and to put it into written form so that others may interpret it *for* the stage.

Plot: The "what happens" in a story as revealed through the action and dialogue of the characters. A plot has a beginning, which involves the setting, characters, and the problem they are facing; a middle, which tells how the characters work to solve the problem; and an ending, in which the problem is resolved.

Point of Attack: The moment in the story when the play actually begins.

Protagonist: The principal character who carries the main thought, or theme, of the play.

Record: Means to preserve; outline, write down, script, storyboard with dialogue, video or audio record, etc.

Rhythm: A regular pattern of sound, as in music and poetry, or of action, as in dancing, measured by units of time. These pulses or beats can be organized in sets (meter) which move in twos or threes or multiples and combinations thereof.

Sensory Awareness: Heightened perception of the physical sensations of touch, sight, hearing, taste, and smell, and of emotional states.

Sensory Recall: The ability to remember various sensory experiences associated with persons, places, or things; the ability to remember, and almost feel again, the stimuli that accompanied a particular experience.

Sign-puppet: The use of one's hands to create puppet characters; e.g., a giraffe is easily created by the arm becoming the neck, while the hand attached to that arm becomes the head of the giraffe.

Slow Motion: Reducing the rate of movement to a level where every detail may be observed easily.

Spatial Perception: How the actor's body relates to the real and imagined space in a drama or a play.

Stay in the Scene: The actor's ability to maintain belief and function logically within the imaginary world the character based on given circumstances. For example, if the actor on an imaginary boat in a storm is suddenly standing up and walking to the other side of the room to get something, it would mean the actor is breaking character and not staying in the scene.

Subordinate: Belonging to a lower or inferior class or rank; secondary. Subject to the authority or control of another; e.g., dance and music used in the service of theatre.

Synchronize: Operating in unison with all movement and/or speech occurring at the same time.

Tableau: An interlude during a scene when all the performers on stage freeze in position and then resume action.

Tempo: The rate of speed of a composition or section of music.

Tension: The atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address.

Theatre: The imitation/representation of life, the discipline and art form that culminates in a dramatic presentation by actors, designers, and technicians on a stage or in a planned environment for an audience of onlookers. The term can also refer to the area (inside or outside) designed for formal theatre presentations.

Theme: The central thought, idea, or significance of action with which a play or story deals.

Tone: A sound of distinct duration; a note. The quality or character of sound.

Transformation of Objects: The actor's ability to change an object into another object based on the needs of the drama through imagination; e.g., old crumpled newspapers become cocoons for a bunch of moths.

Visual Elements: Elements in a theatrical production, beyond the actors, that can been seen with the eye and are used to support the overall goals of the production.

VISUAL ARTS GLOSSARY

Abstract: Artwork presented in a highly stylized manner that stresses the elements and principles of art. This artwork is based on recognizable objects, but often the objects are so distorted they are almost nonrepresentational.

Basic Shapes: Simple shapes such as circles, ovals, squares, rectangles, and triangles.

Block-in: A method of drawing that begins with a basic shape that most resembles an object's overall shape and continues with drawing basic shapes that resemble elements or parts within the object. Detail is added last.

Color Family: Any group of colors that are variations of a hue such as red, rose, pink, burgundy.

Complementary: Colors opposite each other on the color wheel such as red-green, yellow-purple, blue-orange.

Composition: The way the principles of art are used to organize the elements of art.

Content: The story, idea, theme, or meaning of a work of art.

Contour Lines: A line drawn to represent the outermost edge of an object, or lines drawn to portray the form or structure of an object.

Contrast: The use of two or more elements with a significant difference such as black with white, warm with cool colors, jagged with smooth lines. This usually results in the creation of a focal point.

Cool Colors: Hues on half of the color wheel with blue in the center.

Craftsmanship: The execution of a piece of art with attention to its final quality such as details, surface beauty, and overall appeal as an art object.

2-D: Two-dimensional, flat art, such as paintings, drawings, or prints, whose physical dimensions are height and width.

3-D: Three-dimensional, in-the-round art, such as sculptures, architecture, or carvings, whose physical dimensions are height, width, and depth.

Depth: See illusion of depth.

Elements of Art: The most basic components used to create and analyze art: line, shape, value, color, form, texture, and space.

Focal Point: A principle of art that combines contrasting elements to attract attention to a particular area within an artwork.

Form: A shape in a painting that has the appearance of a three-dimensional object.

Functions of Art: See purposes of art.

Genre: A name for any group of artworks that are related by subject, media, or style.

Geometric: Precise shapes that can be described using mathematic formulae. These shapes generally have hard edges, corners, or a machine-like quality.

Half Tone: A gray-in shading that represents light indirectly striking a surface.

Height Placement: A method of creating the illusion of depth in a painting or drawing by making the base of objects in the background higher than objects in the foreground.

Highlight: The lightest tones in shading that represent the light source directly striking a surface.

Horizon Line: A real or imagined line that represents where the sky meets the flat earth and is always found on the viewer's eye level.

Hue: The name of a color such as red, purple, magenta.

Illusion of Depth: The appearance of the third dimension (depth) in a flat work of art. This is achieved by tricking the eye with such methods as linear perspective, overlapping, height placement, size relationships, shading, and aerial perspective.

Intensity: Term used to describe the strength and purity of a hue or color.

Line: The most basic element of art; it is a stroke between two points.

Media: Materials or supplies used in creating art; it is that which an artist applies to a surface or uses to form artwork.

Motif: A basic element repeated in a work of art to give the work unity or a theme.

Movement: A principle of art created by the repetition of an element.

Nonrepresentational: An artwork whose subject is not recognizable or whose subject is the artwork itself.

Novel Materials: Tools and materials that are nontraditional and go beyond simple pencils, crayons, and clay. For some schools this might be the use of markers, chalks, or oil pastels; for others it would be handmade paper, colored sand, or whatever stretches the experience of the students.

One Point Perspective: A method of drawing that creates the illusion of depth. This method directs all receding parallel lines to converge at a single point called the vanishing point, which is found on the horizon line.

Organic: Term used to describe shapes and forms that are uneven, undulating, or having the quality of growth. Often these shapes have no hard edges.

Patterns: The repetition of lines, dots, shapes, tones, and colors in regular or sequenced manner such as a checkerboard, paisley, or plaid.

Principles: The planned interaction and relationship among the elements of art within a work. Several key principles are unity, balance, focal point/emphasis, harmony, variety, gradation, movement, and rhythm.

Properties of Color: Hue, value, and intensity.

Purposes of Art: How artworks are used. Many crafts are used for cooking or fill other utilitarian needs. Painting and sculpture are used for such purposes as worship, propaganda, celebration, education, personal expression, history, and decoration.

Realistic: Describes an art image that closely resembles what the artist looked at or considered for a work.

Reflected Light: A small amount of light within the shadow side of a shaded object caused by light bouncing off the surface upon which the object rests.

Repetition: The repetition of art elements creates eye movement and gives the artwork movement and rhythm.

Secondary Color: The resulting color from a mix of two primary colors such as orange, purple, and green.

Shadow Edge: The darkest area within the shadow side on a shaded object.

Shadow Side: The dark side of a shaded object opposite the source of light.

Shapes: An element of art created by a line that encloses an area.

Sitter: The person who models for a work of art.

Sky Band: The horizontal strokes or scribbles primary age children place at the top of their artwork to represent the entire sky.

Style: Used to describe any group of artworks that share visual characteristics.

Tertiary: A color created by mixing secondary and primary colors such as yellow green or blue green.

Texture: Lines, dots, values, shapes, colors in an irregular manner.

Thumbnail Sketches: Small, quick sketches used to plan out an artwork's composition or layout.

Value: Black, white, and all the grays that can be achieved by mixing them or varying the pressure of a pencil. Value is also a property of color which refers to the inherent lightness and darkness of a color (blue is naturally darker than yellow) as well as how a color is modified by the addition of white or black to it.

Value Key: The overall range of lightness or darkness of a work of art. An artwork with a lot of white and/or light elements is classified as high key, and an artwork with a lot of black and/or dark elements is classified as low key.

Warm Color: Hues on half of the color wheel with orange in the center.

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